

A
HISTORY
OF
ARCHITECTURE
IN LONDON



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A
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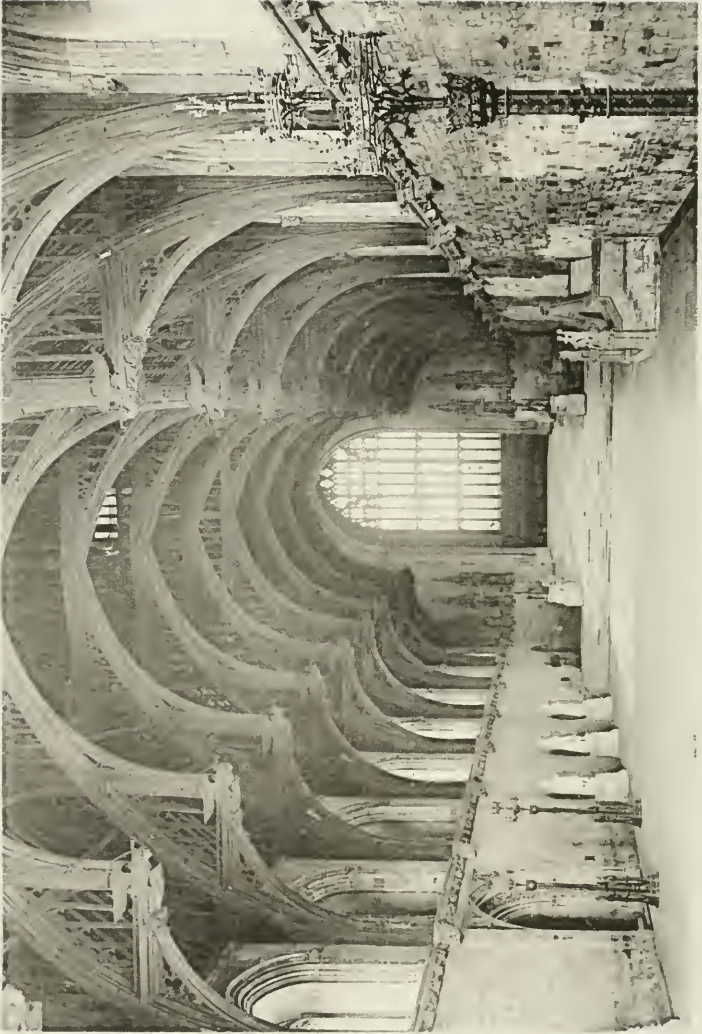
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Frontispiece



WESTMINSTER HALL.



A
History
of
ARCHITECTURE
IN LONDON

Arranged to illustrate the course of
Architecture in England until 1800, with
a sketch of the preceding European styles

By WALTER H. GODFREY
Architect

*author of "The English Staircase," "The
Parish of Chelsea," "The Life of Geo Devey," etc.*

with a preface by PHILIP NORMAN *L.L.D. F.S.A*

*With 250 illustrations
7 Maps & descriptive
Guide to the buildings*

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ERRATA.

Page xii. (Preface), line 27, *for* " R. G. G. Gregory " *read* " R. R. C. Gregory."

Page xxiii. (List of Illustrations), fig. 173, *for* " R. G. Gregory " *read* " R. R. C. Gregory."

Page 68, line 14, *for* " stems " *read* " moulding."

Page 118, line 27, *for* " Bromley-by-Bow " *read* " Stratford-by-Bow."

Page 353 (List of Buildings), line 19, *for* " Lawrence Pountney " *read* " Laurence Pountney."

PREFACE

I HAVE been asked to write a few words by way of preface to Mr Godfrey's interesting architectural study. His object, as I understand it, is twofold. He begins by dealing concisely with the genesis and development of European architecture. This prepares the reader's mind for the more important and original part of the book, namely an historical account of London architecture illustrated by examples still in existence, a few of them being taken from what may be called the outer fringe of our great capital. It appears to me that this subject has not hitherto been systematically dealt with as a whole, and that it is well worthy of such treatment.

Although remarkable Roman remains have again and again been unearthed within the London area, there is nothing of Roman time above ground which can be called architectural, and the Saxons and Danes were not great builders. But beginning with the Norman Conquest—perhaps from the reign of Edward the Confessor onwards—the student, armed with this book, can, at a small expense of time and trouble, study by actual examples the gradual development of what is to all intents and purposes our native work, the

Romanesque merging into transitional architecture, and so on to Gothic, in various developments of which the English showed themselves to be masters. Thence we are introduced to the Renaissance, which, springing up in Italy, as the Romanesque had first sprung, in the course of a few years led to such wonderful changes in architecture, simultaneously with upheavals as great in painting, science, and literature.

The style that we call Gothic, although it solved great architectural problems, was of the nature of a growth, the gradually varying and almost unconscious expression of people for whom art formed a part of life. It was a reflex of the then mental and physical conditions. Their descendants, with no change of nature, but with quite other environments, now for the most part ignore art and devote their spare thoughts some to science or literature, some to sport, motors, and aeroplanes. With the Renaissance, to which we still in a sense belong, architecture became largely a thing apart from everyday life. Hence was evolved the professional architect, who, however, long after the passing of Gothic, was less exclusively devoted to architecture than his representative of to-day

Thus Inigo Jones, who introduced pure Palladian into London, and whose Banqueting Hall at Whitehall happily still survives, spent much of his earlier time in the preparation of court masques, and Sir Christopher Wren, until well past his first youth, was more of a college don and man of science than an architect. Indeed, if it had not been for the Great Fire, though he was already responsible for one or two buildings, and had

been employed to report on the condition of Old St Paul's, it is unlikely that we should ever have discovered what a very great man he was. Besides the wonderful work he did as designer of St Paul's Cathedral and of so many City churches, he also largely created what has been called, wrongly perhaps, the "Queen Anne style" (for it began some time before and finished after her reign), and therefore his influence is still powerful in modern domestic architecture. Living at a time when Gothic had long been superseded at least as a living art, he accepted the classic orders, but from them evolved more or less a method of his own, which is distinctly marked in all his works. It is in this originality, this power of adapting himself to circumstances, that he diverges from his great predecessor Inigo Jones, who had studied in Italy—Wren never going beyond Paris—and who had far more completely assimilated the teaching of Vitruvius and the example of Palladio. One of Wren's merits was the soundness of his construction, he being doubtless helped in this by an exceptional knowledge of mathematics, and also by admirable common-sense, controlling his genius; another was unerring sense of proportion, in which we moderns so often lamentably fail. I must not further digress, but will only add that on Wren's work and on that of other architects of light and leading during more recent times Mr Godfrey discourses pleasantly and profitably. His readers should be numerous; and I feel proud of helping to introduce to them this excellent volume.

PHILIP NORMAN.

AUTHOR'S PREFACE.

To write a simple, concise, and practical guide to the historical styles of architecture, and at the same time to reveal the opportunity which the buildings of London afford for the study of the subject, is the twofold aim of this little volume, and its scope is strictly conditioned by this double purpose. The person of ordinary education who has not any special technical knowledge is often at a loss to obtain help in understanding such famous buildings as he sees, and in recognising their period. Most of the books on architecture that do not pretend to the rank of important treatises are discursive and fragmentary in character, and seldom attempt a complete or bird's-eye view of the whole subject. The leading characteristics of the various styles of building are, however, so broad and comparatively easy to classify that it is possible to include in a very small compass the necessary guiding lines for the would-be student.

For some time the author's studies in regard to the ancient buildings of London have convinced him that the material in and around this great city is of so ample a nature that the history of English architecture from the Norman Conquest can be well illustrated from it alone. Furthermore, the rich contents of the British Museum and the national collections at South Kensington make it possible to provide for the Londoner, or the visitor to London, almost all that is necessary to trace the course of architecture antecedent to its history in our own land. Within a radius of a few miles of Bloomsbury lie enough examples of the work of past ages to afford a glimpse into the continuous history of architecture from B.C. 500 to A.D. 1900,

and the obvious advantages of this circumstance are heightened by the topographical interest when we study the relationship of the mediæval and later buildings to the life and growth of the great city of London.

It may be urged in criticism of the scheme that it excludes all the triumphs of Gothic architecture in France and the glories of the Italian and French Renaissance, which fill so large a place in the world's achievement. It is, however, of the first importance for the student to become familiar with the work of his own country first, although to do this it is evident that the introductory sketch of ancient European architecture is quite essential. After the Norman Conquest, we may fairly claim that both in our Romanesque and in our Gothic building we can as easily—and perhaps with more profit—study the finest work in our own land—work of which there is no mean sample in London. Our Renaissance, too, reflected the spirit of the age in as marked a degree as the more skilful schools of Italy, and has proved quite as instructive in its tardy abandonment of the whole Gothic influence. Besides which England has always welcomed to her shores those artists of all nations who cared to come and reward our hospitality with their help and tutelage: so that at home we may see their influence, and the reflection of foreign styles, in the apse and ambulatory of Westminster Abbey, the Flemish ornament of Holland House, the Italian-like façade at Whitehall, and perhaps in the French prepossessions of Sir Christopher Wren. Even the actual work of strangers is not absent, and Torregiano, Holbein, Bernard Janson, Le Sueur, Jean Tijou, and many another foreign artist have left their handiwork to be compared with that of the native workman.

If, instead of passing indiscriminately among our London treasures, the visitor will first look upon the Grecian sculpture in the British Museum, noting the model of the Parthenon, he will be able to see the art of architecture at its fountain head. The fine photographs in the architectural gallery of the Museum at South Kensington will aid him in tracing the constructive

genius of the Roman builders who allied the arch to the Greek orders, and while laying the foundations for the mediæval artist yet spread their version of the Greek forms throughout the length and breadth of the Roman world. This done, the visitor can study the triumphs of the Christian Church in the ancient buildings of London itself. From the Romanesque of St Bartholomew's Smithfield, St John's Chapel in the Tower, and the crypt at Clerkenwell, through the transitional period of the Templars' Church, he can witness the birth of the early Gothic of the Temple chancel and the choirs of Westminster and Southwark. The subsequent development in the fourteenth century at St Etheldreda, the Westminster cloisters, and the nave of Austin Friars can be further connected with the fifteenth-century work at Westminster Abbey and that of numerous parish churches. Hampton Court and Henry VII.'s Chapel will provide him with ample material for the study of our great Tudor period of building, and will show him some beautiful work by Italian artists. In the Charterhouse, Holland House, and the halls of the Inns of Court, the beauties of Elizabethan architecture stand revealed, and many fine buildings by the great artist, Inigo Jones, are happily in London to mark the first half of the seventeenth century. From 1666, the year of the Great Fire, the history of architecture is illustrated in no place so fully as in London, and the visitor, who has the leisure, can have no more delightful employment than in following the beautiful work of Wren, and of his successors in the Georgian period.

It must not be thought that a complete history of the architecture of London has been attempted. A selection only has been made of the buildings at disposal, in order to give the various periods a proper relative treatment, and the section of the later Renaissance especially will be found to present merely a small part of the numerous examples in London, which, if described in full, would overbalance the narrative.

Throughout the book the author has made it his endeavour to treat architecture as the first of the arts—the work of supreme and creative artists. The central fact of European

history—the Hellenic origin of our Western civilisation—has been emphasised, since in architecture we find one of its chief external evidences. The spontaneity with which Greek architecture arose, with its exquisite ideals of refinement and proportion, among the rich and curious arts of the Mycenean, Assyrian, and Egyptian peoples, shows the birth of the complete artist, and at the same time the well-spring of our European life and thought.

My acknowledgments must be many, since this little work owes much to the kind help and inspiration of a number of friends. My chief debt is to Mr Philip Norman, who has very kindly read the proofs, and contributed many valuable suggestions upon a subject which he has made so specially his own. Many of the photographs of Wren's churches have also been lent by him, and he has spent much trouble in correcting the guide, or list of buildings at the end of the book. Mr Alfred W. Clapham, whose intimate knowledge of London, and particularly of its monastic houses, is well known, has rendered a like service, and has generously provided me with the plans that are attached to his name, besides several photographs. I am indebted to Mr A. G. Bryett, Mrs Ernest Godman, Mr William Henman, F.R.I.B.A., Mr W. Niven, and Mr E. L. Wratten, A.R.I.B.A., for permission to use their drawings. My grateful acknowledgments are due to the following for the loan of photographs:—Mr Horace Dan, Mr W. G. Davie, The Board of Education, Mr H. W. Fincham, Mr R. G. G. Gregory, Messrs Keeble, The London County Council, Mr F. W. Nunn, Mr R. Randal Phillips, Mr F. W. Reader, Mr Lawrence Weaver, F.S.A., Mr A. P. Wire, Mr W. Wonnacott, A.R.I.B.A., Mr E. L. Wratten, A.R.I.B.A., Mr S. H. Wratten, and Mr W. Plomer Young. A certain number of photographs have been reproduced with permission, from Mr J. A. Gotch's "Architecture of the Renaissance in England," and Messrs Belcher and Macartney's "Later Renaissance in England."

This note would not be complete without a reference to the help which I have received from the writings of Mr Edward

S. Prior, Mr Reginald Blomfield, and the late Dr Emil Reich. Mr Prior's luminous exposition of Gothic art, and Mr Blomfield's careful study of the English Renaissance, sum up the significance of a subject presented here only in outline. My debt to Dr Reich is a personal one, and I am glad to take this first opportunity after his untimely death of expressing the debt I feel to his memory for his friendly guidance, and for his gifted interpretation of Greek and Roman art.

WALTER H. GODFREY.

11 CARTERET STREET,
QUEEN ANNE'S GATE, S.W.

June 1911.

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A HISTORY OF ARCHITECTURE IN LONDON

I.

INTRODUCTION.

THE RISE AND GROWTH OF ARCHITECTURE IN EUROPE UNTIL THE END OF THE TENTH CENTURY.

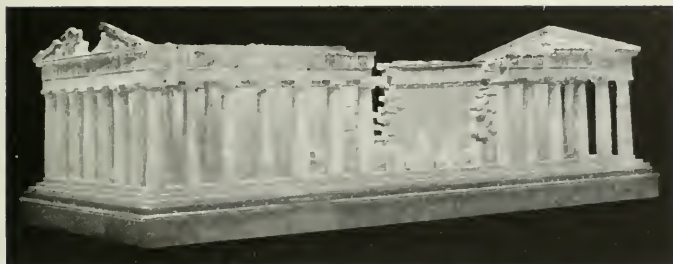
IT would take long to describe all that comes to the mind at the mention of the word architecture : the temples and churches built in the service of religion ; the great halls of justice and the city gateways in honour of civic life ; and the palaces and mansions which have been the pride of nations and the homes of men of the greatest dignity. These are the things we first seek out when we leave our home to visit other cities and other countries, not merely out of idle curiosity, but because we know that they are among the greatest achievements of their time and of their land, and because we know also that there is something in them which will ennoble our views of life, and will show us the fulfilment of many of our deepest aspirations.

The reason for the spell which architecture casts over us is twofold. In the first place it belongs to the highest order of creative art, that is to say, it is not concerned merely in producing things of more or less obvious utility, nor in decorating these useful things in order to make them more pleasant to the eye. It is infinitely more than that, for out of these structures

designed to fulfil certain definite functions in our daily life, it makes great works of art, proportioned and harmonised to such a degree that they seem to have a separate existence of their own, and are like all living objects, an epitome or a reflection of the universal harmony which we feel in the world during the most intense moments of our lives. This is what Art does, or ought to do, for us always, but in architecture she does it in a peculiar degree.

In the second place architecture is the crystallisation of history. All the arts, to a large extent, depend for their growth and encouragement on the broad movements of national life, which have their bases in profound historical conditions or great political events. But the connection between these things and architecture is more intimate, more direct, and infinitely more obvious even to the unskilled observer than in the case of, say, literature or painting. The succeeding waves of (1) Hellenic, (2) Roman, and (3) Byzantine influence, followed by (4) the domination of the Christian Church in Western Europe, and again by (5) the revolt of the Renaissance—these have all their essential characteristics enshrined within their architecture. The people of these periods built monuments of their life and thought, they moulded architecture into a perfect vehicle for the expression of their inmost soul, they endeavoured to create, as it were, lasting models of *their* method of harmonising the complex diversities of a world in which they had produced their wonderful types of civilisation. It could not well have been otherwise, for the whole of the people joined in the work, so great were the enterprises undertaken in raising their monumental and national buildings.

This relationship between the genius of a people and the forms of their architecture is not therefore a mere symbol, it is a close and practical connection between their needs and resources, and their power to meet the one by the use of the other, all their efforts being dominated by the artistic aim. It follows, then, that if we are to write a history of architecture (and not a mere encyclopædia of building) we must reject the work of nations that never rose to that pitch of organic



1. Model of the Parthenon in the British Museum.

unity or intellectual power which is necessary to the production of a great and living style. Their artistic defect is indeed the measure of their national failure, and peoples like the Egyptians and Assyrians who, through long cycles of years and successive dynasties contrived little more than a certain decorative quality in building—beautiful and interesting though it may be—must give way to nations like the Greeks and Romans who set an undying mark upon their architectural forms.

Architecture began with the Greeks. It was the invention of the Hellenic peoples, and the forms which they created have controlled the greater part of the architectural activities of Europe and the Western world until the present day. Two and a half milleniums ago, in the eastern part of the Mediterranean Sea was enacted the wonderful drama which we find in the pages of Homer, of Herodotus, and of Thucydides. The little nation which lived on the shores and the islands of the Ægean Sea, whose bold spirit checked the Persian advance and saved Europe from the domination of Asia, has handed down to us a heritage of art, literature, and philosophy which is so great that the main characteristics of our European civilisation are still of Hellenic mould.

To obtain an idea of the beauty of Greek architecture and the fountainhead of "the mistress art" in all its subsequent changes, the Londoner must visit the British Museum in Great Russell Street and enter the Greek Galleries on the ground floor.

In the Elgin Room will be found a model of the Parthenon (Fig. 1), the temple erected by the Greeks on the Acropolis at Athens, while Pericles held the chief office in the city and the Athenians were at the very height of their power. A few minutes' examination of this model will suffice to give the student a real insight into Greek architecture. While we look upon it we must remember who the Greeks of the fifth century B.C. were, how small a nation, and how full of an intense idealism. Not turning towards wide empire as the Romans were even then doing, but cultivating in their jealously differentiated cities, all the arts of life, they devoted themselves to sculpture, painting, music, poetry, the drama, and philosophy as the only fitting expression of their national spirit. To such a people the great object in their art was to discover the elements of *proportion*, and to do that it was necessary to establish a unit and a definite scale. This is the secret of the greatness of the Greeks; they introduced an idea of proportion into their buildings which gave them a harmony and unity all their own. The more we study Greek architecture the more we shall feel this in all their work, and the very simplicity of the goal makes it the more evident. The Greek architects with the one idea of proportion in view, selected the simplest type of construction possible, the beam construction, where all openings are spanned by straight beams resting either on columns or walls. Since most of their business, their religious ceremonies, and their daily occupations were carried on in the open air, their chief need was the shelter of the *portico*—a covered walk open on one side—and to this feature they applied the beam construction which they had selected. Let us see how they did this in the Parthenon. The temple was built to receive the priceless statue of Pallas Athene, the tutelary goddess of Athens, and a chamber was prepared for the shrine, which was enclosed by walls, and constituted the *naos* or temple proper. Beyond this was another room, and in front and at the rear were two *octastyle* (eight columned) porticoes, and a row of columns was also extended along each side in what is known as the *peristyle*. The low-pitched roof of timber and marble tiles was continued, both lengthways over the porticoes and in breadth over the peristyle.

But see the exquisite forms which were created in this almost child-like plan. The delicately fluted columns, tapering upwards, are crowned with a square block, called the *abacus*, which with the beautifully modelled *echinus* or broad ring that binds it to the column, constitutes the Doric capital. This capital supports the stone beam or *architrave*, over which is the sculptured *frieze*, that separates the architrave from the fine mouldings of the *cornice* above. The frieze is divided into panels for sculpture, called *metopes*, by the channelled blocks or *triglyphs*, which no doubt were reminiscent of the ends of the cross beams that once linked the architrave to the temple wall, though here they have only a decorative value. These three members, the cornice, frieze, and architrave, form what is known as the *entablature*, and are carried right round the building in an unbroken line. The ends of the shallow roof above are finished with a different cornice, moulded expressly to harmonise with the magnificent composition in sculpture that filled each *pediment* or low gable. If we step back a pace or two from the model and regard the building as a whole, and imagine its effect in full sunlight, we shall feel its beauty grow upon us. The entablature with the subtlety of its horizontal lines of light and shade imposes the quiet but firm limit of the Greek philosophy upon the whole design. The columns stand in orderly row, as a recent writer has so truly expressed it, like the Athenian citizens themselves—for it was the human figure that formed the unit of proportion which these consummate artists chose. Indeed, in some buildings such as the Erechtheum—also upon the Acropolis of Athens—the columns were actually replaced by draped figures in marble (*caryatides**), and in all their work, their wonderful mastery of the figure has left that beautiful human quality in every line and contour. Built in the finest marble and crowning the fair city of Athens, the Parthenon was not only the shrine of Athene, it was the shrine of the Greek ideal. Its architects Ictinus and Callicrates vied with that master

* The Church of St Pancras is a copy of the Erechtheum (although planned differently), and the caryatid portico is reproduced on both sides.

sculptor Pheidias, in producing the very summit of refinement and grace. Around the room in which the model is placed, the student can see the actual figures that Pheidias wrought, B.C. 438. Here are the famous three Fates and the Theseus of the pediment carved in the round, here are several of the metopes in high relief, and here are also a large proportion of the stones from the beautiful frieze in low relief (taken from the walls of the *naos* itself just beneath the ceiling of the peristyle) that records the religious procession of the Panathenæa or Athenian festival. These priceless marble relics which Lord Elgin brought from Athens bring us face to face with the time of Pericles and the masterpieces of a nation of artists.

The Parthenon is the epitome as well as the summit of Greek architecture. The Greeks did not desire novelty. They built all their structures in the same way, with the same features. The portico and the peristyle are the forms used without exception, even in their gateways or *propylæa*. Variation they found in the many differences of plan, thus we have buildings with tetrastyle (four columns wide) porticoes, others with hexastyle and octastyle; the depth of the portico varies too in the number of its columns, and the peristyle is sometimes of one and sometimes of two rows of columns. Of the form of the columns and entablatures themselves the Greeks had three very beautiful variations, or *orders*, the two chief being named from the tribal terms, Doric and Ionic. The Parthenon is of the Doric order, and the temples of the Dorian colonies in Greece and Sicily are of the same type. The Ionic differs *slightly* from the Doric in its proportions, and in the form of its column and entablature (Fig. 2). It has been aptly described as feminine in contrast with the more masculine qualities of the Doric. Its column is slighter in proportion to its height, it has a moulded base, and a capital with beautiful volutes or spirals beneath a thin moulded abacus. The mouldings of the entablature are generally richly carved with characteristic Greek ornament—the egg and dart, water-lily leaf, &c.—the frieze has not the Doric triglyphs but is carved continuously, and the

architrave is usually in three horizontal facets. The Greeks occasionally used the Doric order outside the building and the Ionic within, as in the little Temple of Phigaleia (designed by Ictinus, the architect of the Parthenon), portions of which will be found in the hall adjoining the Elgin Room. The third order, which among the Greeks was scarcely more than a variant of the Ionic and was very rarely used, is called the Corinthian. Its characteristic capital (a bell with small volutes, surrounded by the foliage of the acanthus) is what primarily differentiates it from the Ionic, but it was to acquire great importance at a later time among the Romans. The Greek versions of the *acanthus* leaf and the charming designs which were



2. Ionic Column and Entablature from the Mausoleum (British Museum)

based on the *anthemion* (honeysuckle) can be seen in all their clear-cut delicacy upon the tomb slabs or *steles*, of which there are several examples in the British Museum. For good photographs of the principal of the Greek buildings, the student is referred to the gallery of architectural drawings at the Victoria and Albert Museum at South Kensington, and while there he can study the next stage in architectural history—the buildings of the Roman Empire.

In introducing the architecture of Rome it is impossible to avoid repeating the oft-quoted words of Horace, who, living at the time of Augustus, set down the kernel of the matter:—

“Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio.”

“Greece though captive enthralled her fierce conqueror, and introduced the arts into uncultured Latium.” This is in brief the chief lesson we have to learn from the Roman period. Ever since the foundation of Rome by a band of outlaws in B.C. 753, the Romans had set before themselves the ideal of power. They fought to subdue their enemies and establish their rule over wider territories. Conquering at first their immediate neighbours they soon spread over Italy, and thence over Spain, Gaul, and Britain. In the East, too, they conquered Macedonia and Syria, and finally in 146 B.C. they deprived the Greeks of that liberty which some three hundred years before the Persian host had not been able to wrest from them. In the course of their empire-building the Romans had gained the greatest qualities as warriors, lawyers, administrators, engineers, just such qualities as an Imperial nation most needs and must acquire. They were the antithesis of the Greeks, and they themselves were keenly aware of the absolute contrast between them. To the greatness of their triumphs and their glory they felt that they were not artists enough to give adequate expression; they knew that they were too materialistic, and they recognised the artistic power of the Greek nation. For this reason the Romans became the patrons of Greek art, not indeed of the Greek art of the time of Pericles—for there had been a decline since then—but of

an art we call Græco-Roman, because it was an application of the later Greek forms to Roman buildings, to please the Roman eye.

There are not in London such examples of Roman architecture as Nîmes for instance can boast, in its aqueduct, amphitheatre, and beautiful temple, called the *Maison Carrée*, although the city was not an unimportant place in Roman times, and many interesting remains may be studied in the Guildhall and British Museums.* A few words, however, should be enough to give the reader some conception of the Roman style.

In the first place, it will be necessary to separate in the mind the idea of the "structure" of the building from that of its "appearance." The Romans in their principal works used one form of construction alone—great semicircular arches of concrete on piers of the same material. The arch had been used by their clever and artistic neighbours, the Etruscans, and the genius of the Roman people quickly seized upon its adaptability to their imperial building works. Their concrete was of immense strength and was cleverly put together by means of arched bands of bricks or tiles which added to the strength of the whole mass when set. Thus the Coliseum, the great Roman amphitheatre planned by Vespasian in A.D. 70, was composed of three storeys



3. Vestry of All Hallows.
London Wall.

Built on a Bastion of the
Roman City Wall.

* The most important remains of the Roman town are those of the wall which surrounded the city. Portions of the original bastions or circular towers are to be seen in the churchyard of St Giles, Cripplegate; in the courtyard of the General Post Office, and attached to the north wall of the Church of All Hallows, London Wall, the last-named having been converted into a vestry (Fig. 3).

of stone and concrete arches, which continued round the whole exterior of the ellipse that formed the plan of the building. The circumference was divided into eighty arches, making two hundred and forty in all, and upon these a wall was carried yet one stage higher. From this lofty surrounding wall the vast slope of seats descended towards the arena, and the whole of this elliptical inclined plane was supported by numberless arches and vaults, making a honeycomb of galleries, corridors, stairs, and retiring rooms. Such was the Roman building in its nakedness, but its builders did not leave it thus. Mark what they did. They sought out men skilled in Greek art, and clothed the building with a veneer of stone, whose forms were modelled upon the earlier "orders." Thus between each tier of arches they ran a continuous entablature right round the building—cornice, frieze, and architrave—and to give the appearance of support they set a column against each pier, with its base upon the entablature below and its capital beneath that above. In this way the four storeys were transformed into four orders, "superimposed," the lowest being the Doric, the next the Ionic, then the Corinthian, and above this a row of flat Corinthian pilasters. But, unlike the beautiful Greek orders, the columns are here isolated by the broad arches between them. These arches were themselves faced with stone, and their "imposts" (that is to say the point at which the curve of the arch starts from the vertical pier) were marked by a moulding; another, very similar to the architrave, being carried round the curve of the arch. This in a few words is the essence of Roman architecture. Constructionally it was a system of concrete building, easily put together by unskilled labour, under proper direction, wherever a hard stone or gravel could be found for mixing with cement. In appearance it owed its surface forms to the Greek prototypes, the details of which were modified and adapted to the arch construction, and to the elastic proportions of Roman buildings. To this mingling of two seemingly opposite principles we owe not only the architecture of classical Rome but that of Europe ever since the time of the great artists of the Renaissance.

If the Romans of the Augustan period had thought their own construction worth developing into an arched architecture pure and simple, they would no doubt have devised earlier the style which we call Byzantine, the product of the Eastern Empire in the reign of Justinian. Here, as we shall see later, the arch construction found its fitting crown in the *dome*, to which each subsidiary detail led up in due harmony with the one dominating idea. Although, however, the Romans did not seek till later the creation of a logical style from their own peculiar methods, and then only in that part of their empire where the legacy of Greek intelligence was still greatest, yet as engineers they had attempted the supreme work of dome-making, and had produced one building at least of wonderful proportions—the Pantheon, the temple of all the gods—erected in the reign of Hadrian (A.D. 123), whose dome measures 142 feet across, and was pierced by a circular opening or “eye,” the only window to this great building. Similar domes were placed over the round chambers of the public baths or “Thermæ.” These baths—the gifts of emperors to their subjects—were vast buildings, used as clubs and places of resort by the Romans, and comprised a large number of palatial rooms, galleries, courts, and porticoes, planned upon a most luxurious scale. The domed chamber formed the *calidarium* or hot bath; the Baths of Diocletian accommodated some 3,200 bathers.

In addition to the large buildings that required the special construction which we have described, the Romans built numerous smaller temples, halls, porticoes, and colonnades which admitted the purely trabeated treatment of the Greeks. It is in these buildings that we can see how far the Roman type differed from the Greek model and how far it retained the earlier character. In the place of the original three orders we find at Rome *five*, and of these by far the most important is the Corinthian which had so small a place in Grecian art. The first (of which remains are rare) is the Tuscan order, generally resembling the Doric, but having a plain entablature, such as can be seen in the portico to St Paul’s Church, Covent Garden. The second, the Roman Doric, a modified form of

the Greek, was employed more generally. The third, the Roman Ionic, was sometimes merely a richer version of the earlier type, but was more often further differentiated by the use of the angle volutes or scrolls of the capitals such as those used by Inigo Jones in the Banqueting House, Whitehall. The fourth, the Corinthian, suited best the ideas of imperial magnificence, and a hundred different designs of capitals were used in varying degrees of richness. Lastly, the fifth or Composite order had capitals of which the lower part was carved with the luxuriant Corinthian foliage and the upper part was developed into the full Ionic volutes. Well-carved examples of the order may be seen on the upper part of St Paul's Cathedral and in other City churches by Wren.

Perhaps even more important than the columns and the capitals was the Roman treatment of the mouldings of the entablature itself. There was a freedom about the Greek mouldings which resisted classification although they did in the main conform to certain more or less regular types. The Roman version of these mouldings, however, took on a very definite form and grouping which remain to-day the standard from which few architects depart. The Greek mouldings were the work of supreme artists at a period of high idealism, but since it is not given to all times to rise to an equal height, the Romans did a great service in standardising the Greek forms, and in spreading them through the length and breadth of the Empire. We shall have an opportunity of referring again to these mouldings when we examine the work of the Renaissance in London, and it will be necessary for the student to acquire some familiarity with them before he can appreciate the great and unique departure made by the Gothic builders.

Very interesting examples of both the Roman rendering of the orders and their adaptation to the arched structure are to be seen in the triumphal arches of Severus, Titus, and others, which are reflected perhaps sufficiently for our purpose in such London gateways as the Marble Arch (Fig. 4), and that at the top of Constitution Hill.*

* Compare also the little water-gate by Inigo Jones at York Stairs, Buckingham Street.



4. The Marble Arch, Hyde Park.

It is difficult to over-estimate the important *rôle* which the Roman Empire played in the great drama of European architecture. Her appreciation of the sublimity of the Greek invention, her efforts to combine the imperial idea of the arch with the beauty of the orders, and her wide organisation by which the resultant style was nationalised in every part of the empire, combined to set for ever the classical standard to which succeeding ages should pay due homage. This fact should be in the mind of everyone when they look upon buildings designed in the "Classic" style, or in that of the Renaissance—which is a more romantic form of Roman building—for in this lies one of the chief signs of the continuity of European or Western civilisation.

It is convenient to take the year 324 A.D. when Constantine removed the capital of the empire from Rome to Byzantium

(thenceforward called Constantinople), as the close of the classical Roman period. This event is important in many ways. In the first place, it transferred the seat of an already changing Roman civilisation into the midst of a land steeped in Greek tradition. Secondly, it brought it into closer touch with the East, and although there seems a natural law in history that East and West shall never mingle, yet the Romans assimilated much that was non-European, and borrowed forms of art that are still strange to the Western eye. Thirdly, it heralded the break-up of the Empire, the withdrawal of its outposts, the beginning of those internal dissensions which, if not the cause, were the sign of the relinquishment of the part which Rome had played so magnificently in Europe. Fourthly, and most important of all, Constantine's reign signalised the triumphant appearance of the Christian Church, which was to save Europe from the worst effects of the decay of the Empire, and was to take upon herself the duty of the guardian of civilisation during the period we call the Dark Ages.

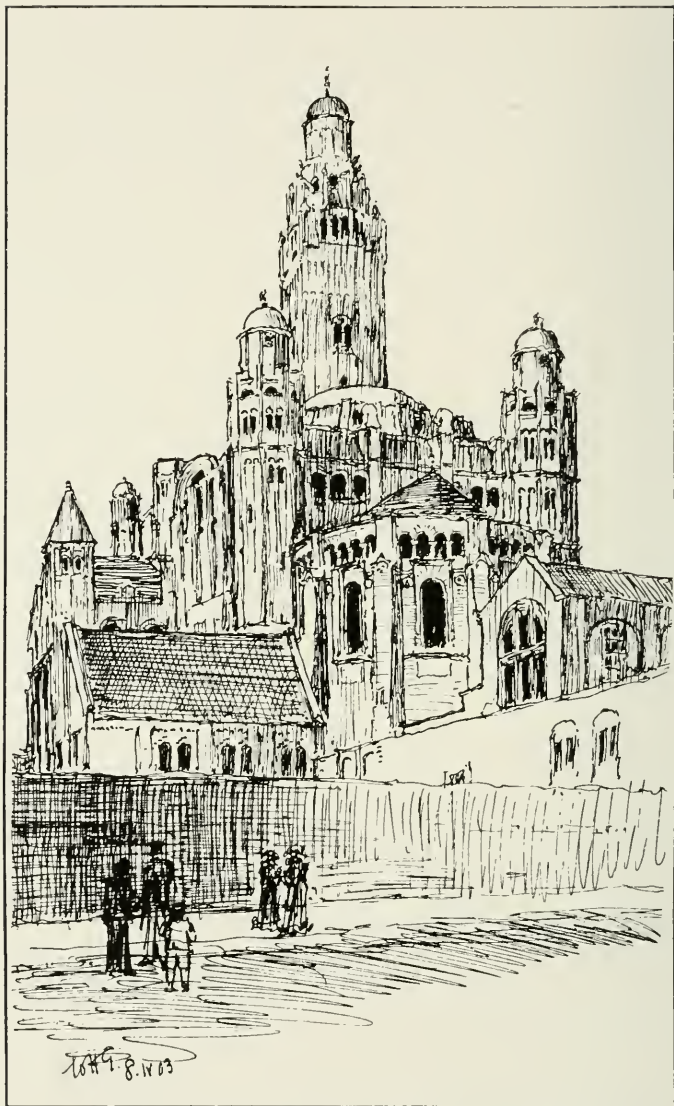
It is from this date, that, for over a thousand years, the history of architecture is practically the history of the Church. But in Byzantium, owing to the first two results of Constantine's action, there arose a curious and in some ways an extraordinary development of building, culminating in the unique style called Byzantine. Its keynote was the consistent use of the dome, and we have already referred to it as the creation of a logical style from the constructional form of the *arch* used by the Romans, without the introduction of the opposed and trabeated forms of the pure Hellenic period. It may not be too much to say that in this the descendants of the Greeks in Byzantium were able to show the Romans the possibility of an harmonious style based entirely upon the arch, as in earlier times Athens had created her perfect designs from the single idea of the beam. The central and crowning dome of the Byzantine churches was generally raised over the middle portion of a building whose plan was a simple Greek cross, and it rested not upon a circular wall like the Pantheon, but upon the

crowns of the four great arches of the four arms of the cross. The circular base of the dome was thus placed over a square opening, but the angles of the square were cleverly curved over to support the circle, in a fan-like corbelling, known as the *pendentive*.* The dome, and the great arches and piers which supported it, as also the semi-domes, apsidal ends, and the various circular and other recesses which were characteristic of the style, gave an abundance of plain surface for enrichment with coloured marble and mosaic, wherein the eastern love of colour had full play; and to the wealth of its decoration—required by the form—the style owes its wonderful beauty.

There is, however, another point which has a very great value for the student in view of the later development of architecture in Western Europe, and it should be specially noted. The Byzantine architects were among the first to use a row of columns to *support* an arcade of arches without any intermediate entablature. They felt that the column, if introduced at all, should be structurally used in support of the arch, and to do this they invented a new type of capital—the cushion capital. This capital had not so large an abacus as the Greek Doric, but the lower part (which took the place of the echinus) was greatly developed, and from a square it curved in a bold cushion-like curve to the circular shape of the column. Very often, too, an additional block was placed above the capital, in which some writers have seen a survival of the entablature, but its introduction was probably a simple device for increasing the size of the capital. These capitals were covered with carving, sometimes of foliage, at other times grotesque, and yet again wreathed with geometric forms. They are famous in the annals of art for their varied and amazing beauty.

The Byzantine style became fully developed in the reign of Justinian (527-565), it spread to Italy at about the same time, and in certain provinces it flourished through all the vicissitudes of the later Empire and the Mediæval period until

* Compare with this the fan-traceried vaults of Sir Christopher Wren in the Church of St Mary Aldermary, which elaborate the idea.



5. Westminster (Roman Catholic) Cathedral. Modern Byzantine.

the capture of Constantinople by the Turks in 1453. Its two greatest churches are Sancta Sophia at Constantinople (532-537) and St Mark's at Venice (1063-1071). The style bridges the gulf between the Classical period and the time of the great triumphs of the Gothic builders; but its influence was confined chiefly to the East and to Italy, and must be considered apart from the great Romanesque development of Northern and Western Europe, which will be the theme of our next chapter. The student should not fail to see in London the fine design in this style, by the late Mr Bentley, at Westminster Cathedral, with its four great domes and apse (Fig. 5). The decoration of the interior is still in its initial stages, but the marble columns and their capitals give an excellent idea of both form and carving.

II.

NORMAN ARCHITECTURE IN LONDON

(English Romanesque, 1066-1200).

William I., 1066-1087.
William II., 1087-1100.
Henry I., 1100-1135.

Stephen, 1135-1154.
Henry II., 1154-1189.
Richard I., 1189-1199.

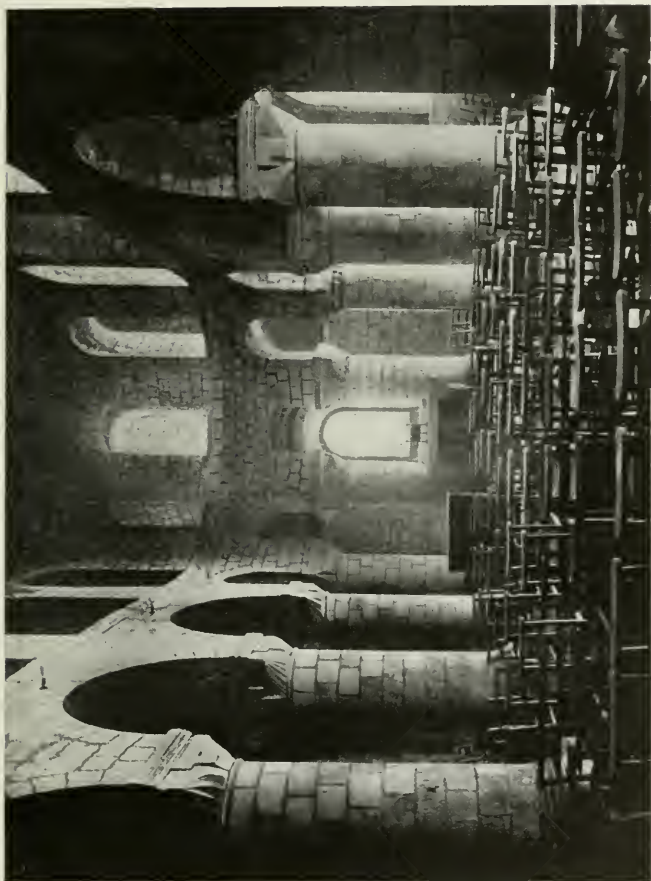
Principal Buildings—

Tower of London (the Keep ; with St John's Chapel)	1078
Westminster Abbey (dormitory crypt)	- - 1055-1100
St Bartholomew's, Smithfield (choir)	- - 1123-1145
St Mary-le-Bow, Cheapside (crypt).*	
St John, Clerkenwell (crypt)	- - dedicated 1185
Temple Church (the round) -	- - - 1170-1185
Parish Church, East Ham.	

WHEN William of Normandy made England subject to his rule the Norman prelates brought over into this country a fully developed architecture styled by us *Romanesque*. In England we call this "Norman," and, indeed, with good reason, for the Normans were the foremost builders of the time, and in England, Normandy, and Sicily, they have left great monuments of their activity, which remain to this day.

But how had this architecture arisen? and why was

* Probably earlier than the Temple or the Norman part of St John, Clerkenwell.



6. St John's Chapel, Tower of London.

it called Romanesque? To answer these questions we must retrace our steps a little to see what Western Europe had been doing since the days of Rome's power and the period of her classical buildings.

The outstanding fact of the long years between Constantine's profession of Christianity, A.D. 313, and the date at which we begin the history of English architecture is the phenomenal growth of the Church, and the vast work undertaken by her votaries in the development of the arts in Europe. This growth is reflected in the progress of architecture, in the long and laborious practice of which the Church threw all her genius, and so produced at last the surpassing beauty of the Gothic style, which is the greatest visible monument of her history. In the beginning, it must be remembered, the Church was merely a small fellowship anxious to conduct its simple worship in the shelter of a suitable and unpretentious building. Unlike the Greek and Roman temples, the structure of the Christian church had to accommodate its worshippers *within* its walls, and the buildings which were found to form the best model were the little Halls or *Basilicas*, used by the Romans for public purposes, chiefly as halls of justice. These rooms were oblong apartments with an entrance at one end, and at the other a semicircular recess (the *apse*), in which the president of the assembly took his seat. When of larger size they had two rows of columns running lengthways, dividing the span of the roof into three parts, the centre or *nave* being the widest, and sometimes open to the sky, while the two sides or *aisles* were narrower. The church nave thus ended in the apse, and in due course the aisles followed suit with smaller apses. By the fifth century these "basilican" churches were orientated in the manner generally followed since, the apse facing east, and at the

opposite or western end was a court (the *atrium*) with a porch (the *narthex*) which gave access to the entrance doors.

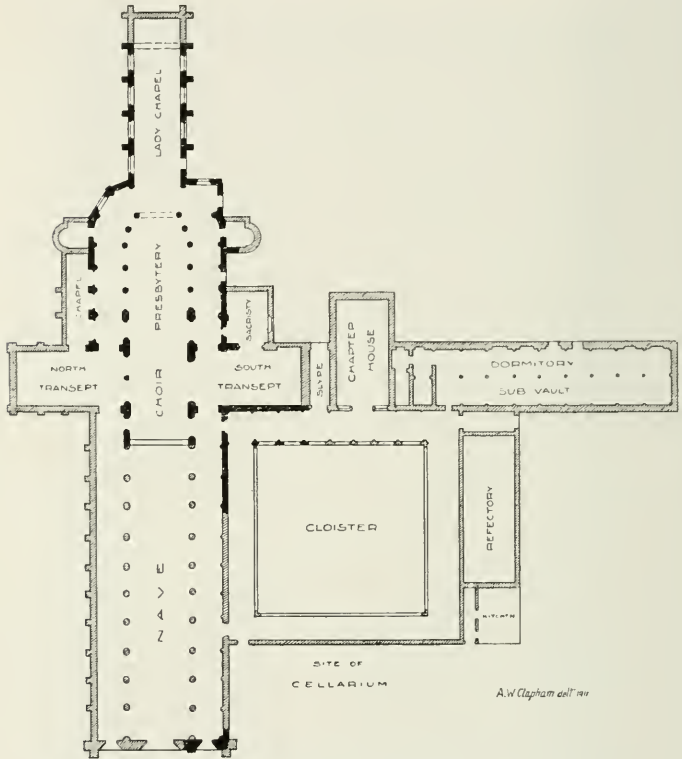
This simple type of plan was not to satisfy the



7. Choir, St Bartholomew's the Great.

Church for long. Whatever the true interpretation of Christian teaching may be, the historical mission of the Church was fast approaching, and in following it she was to become a great and august power in the councils of

Europe. The expansion of ritual in the Church service demanded more room in the sanctuary, and this end, called the *bema*, was enlarged so as to project each side from the main building, north and south. The symbolism



8. Plan, Priory of St Bartholomew, by A. W. Clapham.
Existing work shown black.

which later gave the plan the form of a Latin cross removed these projections farther west, when they formed what are known as the *transepts* or arms of the cross. As early as the fourth century, too, it is probable that the

deep-toned bell (*campana*) had been invented, and there is evidence that the entirely new feature, the *tower*, was added at that time to give it its fitting position, for the bell was a sacred and powerful missionary of the Church, and added to the authority of its ministers among a people unacquainted with anything but the tinkling *tintinabulum* of the ancients. Thus equipped, the Christian revision of the basilican plan was ready for any development in its superstructure which the skill of the builders could devise.

This skill, however, among the first church builders was far to seek. With the exception of those places in which the Byzantine art survived, the knowledge of the building arts was sadly decayed. Yet without this lapse of skill, who shall say that our mediæval art would ever have had its birth? There was a great disparity between the aims of the early church architects and the means with which they attempted to carry them out. They did not quarry the fine marble and building stone which enabled the Greeks to raise their classic temples. They had lost the engineering knowledge of the Romans, and no longer could they make great vaults and domes of concrete. They were compelled to experiment painfully with small stones, loose rubble and bad mortar, and yet, in spite of every discouragement, they finally developed a style that surpassed all their hopes in its perfect embodiment of the religious ideal. They found their goal in their ceaseless fight to correct the instability of their buildings, and the science of thrust and counter-thrust which they evolved has earned for Gothic the title of the "live" architecture, for each part owes its stability to another part which stands ready to counteract its tendency to fall,—in absolute contrast to the solid repose of both the Greek and Roman methods of construction.

The aisled basilica grew to the grandeur and beauty of the Romanesque church by two or three simple stages. We have noticed that the main hall, when not of small size, was divided into nave and aisles by two rows of columns which supported the walls of the nave where they rose above the aisle roofs. These columns were often obtained from the ruins of classic buildings, and were placed close together to carry a continuous entablature in the old manner. But at times they found it easier to build arches from one column to another, forming thus what is called the *nave arcade*. The builders hesitated at first to allow the arches to spring from the capitals of the columns themselves, and they were first built over the entablature, but soon they were brought on to the columns as in the seventeenth-century Church of St Katherine Cree in London which has been ascribed to Inigo Jones. The change in the shape of the capital, which a similar method of construction had forced upon the Byzantine builders, was soon adopted by the architects of the Western Church, and the *cushion* capital became the most characteristic feature of the Romanesque style (Fig. 11). Having applied the arch in this manner the next ambition of the builders was to vault both aisle and nave, not as the Romans did with concrete but with semicircular barrel vaults of stone. This they generally managed as far as the aisles were concerned, but less frequently in the case of the nave, although that too was often successfully attempted, as in St John's Chapel, Tower of London (Fig. 6). Beneath the line of the main vault the walls were pierced with small round-headed windows, and between them and the nave arcade, wherever the height admitted it, the wall was again pierced by a second series of openings into the aisle roof. These two ranges of openings are called respectively the *clerestory* (clear story) and *triforium*. With the nave



9. Nave of Old St Paul's.

From a Drawing by Hollar.

arcade they form the three divisions into which the height of the nave walls of most churches approaching cathedral size were divided during the Gothic period. The outside walls of the aisles were of great thickness to support the stone vault, and wherever there were windows the openings were kept small so as not to reduce the strength of the masonry. The somewhat difficult problem of roofing the portion of the church at which the nave and transepts intersected was evaded by raising a square tower over the *crossing* and roofing it with wood and lead. The west end of the nave was also often furnished with towers that flanked the main entrance.

This somewhat bare outline describes the progress made in church building as far as the beginning of the eleventh century. Counting from the foundation of Christianity it was a long thousand years, although effective building operations occupied no more than three-quarters of the period. The slowness of the development contrasts in a striking manner with the rapid changes that were to follow, but we must remember the widespread belief that the year 1000 would see the end of the world and the translation of the Church on earth. The non-fulfilment of this expectation seems to have caused a new enthusiasm for the temporal power and glory of the Church, although the great achievements in building owe less to this cause perhaps than to the energy and determination of the Norman peoples.

Before we consider the buildings in detail we must cast a rapid glance at the organisation of the Church itself. Heir to the great Roman Empire, which had seen every phase of political life between the extremes of popular power and personal tyranny, the Church of Rome inherited a large measure of political wisdom. In its hierarchy it combined the elements of wide democracy

and unrelenting absolutism. Its offices, even that of Pope, were often filled by men who had risen from the lowest ranks of life, and yet once in their office their



10. Ambulatory, St Bartholomew's the Great.

power was supreme. But, as the Romans won their empire by their genius in assimilating the different nations beneath their rule, so the Church won its greatest triumphs by refusing to part with those of its members

whose strength and boldness seemed to threaten the continuance of its own authority. To those who yearned for change, for the reform of abuses, and the strengthening of the spiritual power, the Church uttered no reproof, but gave to them the mission of extending her borders



11. St John's Chapel, Tower of London.
South Aisle.

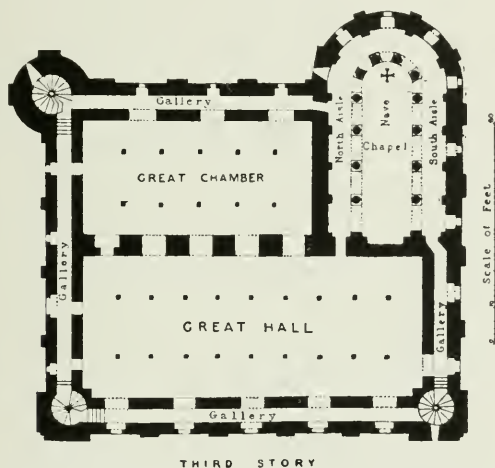
and strengthening her cause with their pioneering vigour.

It was thus that the great monastic orders came into being, each initiated and led by one, of commanding personality, who gathered an army of adherents and laid down strict laws for the communal life that was to train them in their great work. As early as the sixth century St Benedict had founded the great order of the Benedictines, and by their means the Christian arts were

spread with unremitting vigour throughout Europe. Imperial Rome had formerly sent the bravest of her citizens to plant her colonies in hostile lands. Christian Rome sent her conventual colonies of disciplined clergy to become the outposts of the Church. So we get the

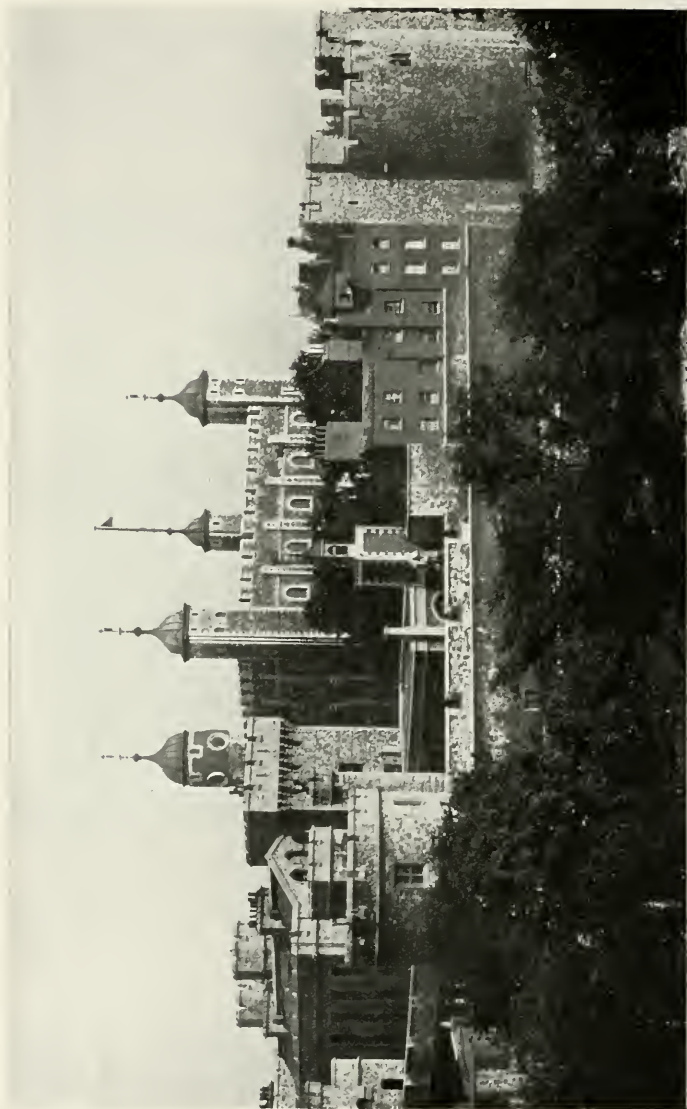
main division of the Church into regulars (monks) and seculars (priests), the former living in great self-contained establishments under the rule of their order, the latter attached to a territorial division of parishes, grouped into the diocese and the province, responsible to the bishops, the metropolitan, and the Pope.

The imperial mission of the great orders was not only evident in their achievement, it was reflected



12. Plan of the Keep (White Tower), Tower of London.

immediately in their architecture; and their buildings took upon themselves the grandeur and magnificence which one expects from the envoys of a conquering people. The Church was the great power, and her buildings were to inspire reverence and admiration, and to draw allegiance and homage. Mr Edward S. Prior has well expressed it: "The style of the Benedictine architecture was indeed part of that monkish imperialism by which the civilisation of Europe was first essayed. There was

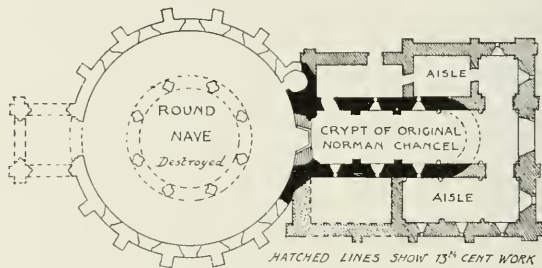


13. The Tower of London showing the Keep (White Tower).

no misgiving in the heart of the monastic claim to empire: one language, one rule of life, one faith, the same in all nations, stood above the anarchy and ferocity of barbarous warfare. So for some eighty years there appeared an imperial building art—with a style of masoncraft independent of nationality—and it is difficult to tell from a carving or a scroll whether the specimen is from the Rhine, Lombardy, or England.” England, however, became in the twelfth century, thanks to the activity of the Normans, the centre of a great movement in building, and this is where our story of London architecture can actually begin.

The greatest Benedictine establishment in London was the glorious abbey of Edward the Confessor at Westminster (founded, however, many years previously), but little of the ancient structure remains to show us its former pride. To see the building of a Norman monastery we must turn to the Church of the Augustinian Priory of St Bartholomew the Great in Smithfield, founded in the year 1123 by Rahere, jester to King Henry I. Here indeed also a large part of the ancient church is gone, but the fine Norman arcade and triforium of the choir (with the arches of the apse replaced by Sir Aston Webb) give a striking picture of the sturdy Romanesque design (Fig. 7). If we look at the drawing of its probable reconstruction (Fig. 8), we shall see the basilica plan enlarged to the full Benedictine model. Note the aisled nave and choir, the transepts forming the cross, and the apse with a diameter equal to the width of the church, thus allowing the aisles to surround the altar, and form what is known as the *ambulatory*. There appear to have been two apsidal chapels with apses, and a Lady Chapel at the east end of later date. On the south side of the church lie the conventual buildings around the *cloister* walk. The cloister is the direct

descendant of the courts of the Basilica and the Roman house, and was the scene of the daily life and business of the monastery. Opposite the church is the *refectory* or dining hall; on the east side, the chapter house and the *dormitory*; to the west of the refectory would be the kitchens, and again beyond them the Prior's lodgings. This is the normal plan, the essential parts of which the student can see repeated in the more elaborate arrangement of Westminster (Fig. 31). The domestic buildings followed the style of the church. The whole establishment was closely interrelated in all its parts and

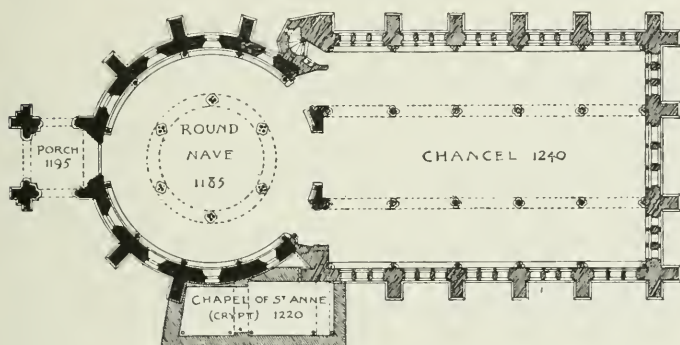


14. Plan of Priory Church of St John, Clerkenwell.

formed one harmonious and dignified whole,—even the dormitory was planned to enable the monks or canons to reach the church easily at night for their prayers, by passing over the entrance to the chapter house and down a stair to the north transept.

In the church we can study the details of the Norman design (Fig. 7). The great arches of the main arcade are raised upon cylindrical piers of massive size. In Hollar's drawing of the superb nave of the Cathedral Church of Old St Paul's (Fig. 9), destroyed in the Great Fire, the piers are shown square, as can still be seen at St Alban's Abbey Church. In the early Chapel of

St John in the Tower of London (Fig. 11), the piers are again circular, but in both cases they are crowned with a series of capitals of the cushion type which we have already described. The arches in St John's Chapel are quite plain, and beautiful in their simplicity and sturdiness, while in the later St Bartholomew's they are once, and in St Paul's twice, recessed in rings, called "orders," a meaning which must not be confused with that contained in the Classic term. St Bartholomew's has in addition a *billet* moulding which follows the



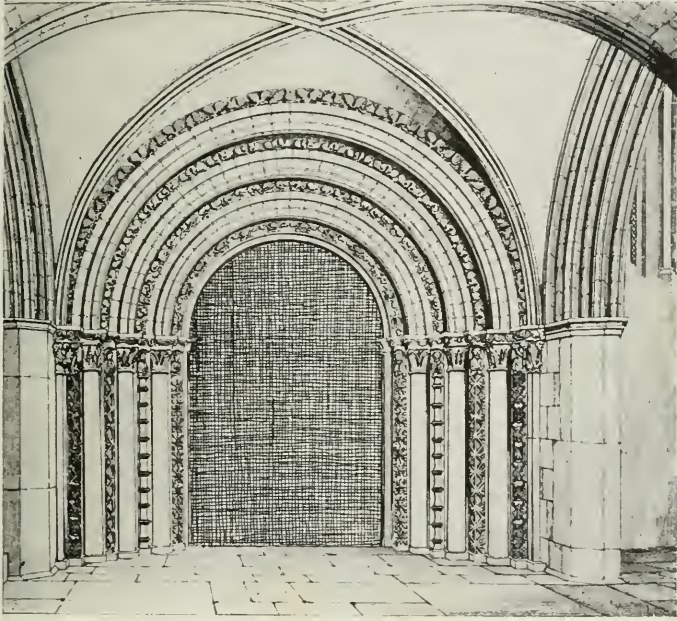
15. Plan of the Temple Church.

curve of the arches and connects them over the capitals. Above the arcade the great size of the triforium arches should be noticed, and the charming division into four subsidiary arches with small shafts and cushion capitals, which restores proportion to the design. The clerestory has been replaced by fifteenth-century windows, where a single round-headed light formerly pierced each bay or division of the wall.

The main vault of St Bartholomew's is absent, but the early type of barrel vault may be seen at St John's Chapel, spanning the nave, and ending in a half dome

over the apse (Fig. 6). This is the feature that kept Romanesque architecture to the sturdy and massive proportions from which it could not be released until a lighter stone roof was devised. The great change from Norman to Gothic was helped by nothing so much as the new inventions which we are about to see introduced in the methods of stone vaulting, and these inventions came just when everything else was ripe for the change. As far back as the Classic period the Romans had known how to intersect two barrel vaults when at right angles to one another, although they often avoided the problem. The result of such an intersection is the plain groined vault to be seen in the aisle and ambulatory of St Bartholomew's (Fig. 10), where the angles of the vaults as they cut one another form two diagonal arch-lines from one extreme angle to the other. This construction was massive, heavy, and difficult to build until the simple idea—which nevertheless requires genius to invent—occurred to the builder, of placing independent stone diagonal arches across each compartment of the vault, and then filling in over these a light stone web to complete the roof. In the beautiful crypt of the Church of the Knights of St John in Clerkenwell may be seen a fine example of this early "ribbed" vaulting (Fig. 43). The idea was really to build the vault in skeleton, and the framework is what we call the *ribs*—stone ribs or arches to support the light *filling* of the roof. See how beautifully these spreading arches do their work. You will then begin to understand how great a change they wrought. Instead of using heavy barrel vaults that needed massive walls along their whole length, the builder could now carry the weight of his roof to whatever point he wished, and dispense with the wall between. Gothic architecture became a system of concentrating all the weight of a

building at various isolated points, and this is a matter that can be readily appreciated by reference to a plan. The plan of a Gothic cathedral is like the plan of a forest, it is studded with piers and columns which, like the trunks of trees, branch out until their foliage meets overhead. The walls themselves become merely a succes-



16. Doorway and Porch, Temple Church.

sion of piers, since the space between is not needed for strength, and is therefore filled with elaborate windows. The weight is all concentrated on the piers, and where these are on an outside wall strong buttresses are built to receive and support the pressure of the arches within.

This lightening of the whole structure was not,



17. Norman Capitals from the Temple Church.

however, all done at once. Starting with the introduction of the ribbed vault, it progressed slowly step by step, and its development can be traced through the whole Gothic period. It did not stop until it had attained such triumphs of ingenuity as the Chapel of Henry VII. in Westminster Abbey, which was completed in 1512. We have seen the perfect little example of the early Norman aisled church in the Chapel of St John in the Tower (plan, Fig. 12), its barrel vault and the carving of its varied capitals giving little indication of a life of over eight hundred years.* Next in date we have examined the Priory Church of St Bartholomew, also with aisle and apse, but having the features of the larger cathedral type. In the Chapel of the Pyx and the Sub-vault of the Dormitory at Westminster Abbey similar work is found, and in the crypt of St John's, Clerkenwell, are the vaulting ribs of the developed style (Fig. 43*a*). This latter church was originally a round building with an apsidal chancel, which corresponded with the centre aisle of the crypt below.† The crypt, however, shows us that this chancel possessed a square end, which was added with the side aisles in the thirteenth century, and is of the first

* The domestic or military portions of the Tower will be described with the architecture of a later period (see Fourteenth-Century Gothic).

† The round church at Little Maplestead, not far from London, retains its original Norman apsidal chancel.

period of Gothic (Fig. 43*b*). A similar arrangement occurs at the complete and beautiful circular church of the Knights Templars, one of the four or five round churches remaining to us in England (Fig. 15). Here a fine Norman porch and doorway lead into the circular nave (1185) which exhibits the mingled features of the Romanesque and Gothic styles, being built in the transitional period, and to the east is the superb chancel of pure thirteenth-century Gothic that took the place of the usual Norman

apse. The entrance door (Fig. 16) should be noted as an example of the luxurious carving, which often ran to even greater excess in the later Benedictine building, inspired by the Crusade-spread fashion for Eastern carving and design.

The capitals of the slender shafts are excellent, though restored, and a greater variety is to be found upon the short columns of the wall arcade (Fig. 17). The beautiful arcade of interlacing Norman arches that encircles the round church at the triforium level (Fig. 18) is the only example of this characteristic Norman feature in London, although East Ham Church on the outskirts has mutilated portions of a similar design. The font, which is an excellent modern copy of that at Alphing-

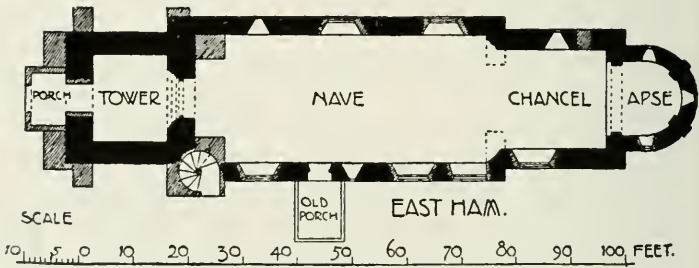


18. Interlacing arcading Triforium,
Temple Church.



19. East Ham Church. Apse.

Drawn by Jessie Godman.



20. East Ham Church. Plan.

ton, near Exeter, is carved with interlacing arches, and is worth inspection in this connection. Observe the simple round-headed windows, with their little shafts on the outside angles, and also the restored circular window over the porch, a rather free treatment of the wheel window of which the Normans were very fond. The "spokes" were small columns with capitals, connected by round arches that touched the outer ring of the circle.

At Southwark Cathedral the visitor will find one or two relics of Norman work and a fragment of a door with the distinctive "chevron" or zigzag ornament partly preserved. At East Ham is an almost perfect example of a small Norman parish church (Fig. 19), with its eastern apse (Fig. 20), west doorway, and tiny round-headed windows. The apse has the flat Norman buttresses in use before the new constructional methods required a greater depth and weight. They appear in striking contrast to the massive buttresses which we shall see in the work of the thirteenth century. The interlaced arcading along the chancel walls at East Ham has signs of the chevron ornament just visible. The Norman remains of the crypt of St Mary-le-Bow, Cheap-side, show part of the plan of the early church; the columns have cushion capitals and the vaulting of the side aisles (where unspoiled by Wren's alterations) furnishes, with the columns, an interesting specimen of that early period of church building to which the triumphs of Gothic architecture owe so much.

To study the style in its larger aspect and more luxuriant forms the Londoner must visit the neighbouring abbeys of St Albans and Waltham, which will well repay the journey. The central tower of St Albans, built by the Normans of Roman bricks from Verulamium, is one of the finest in the country.

III.

GOTHIC ARCHITECTURE IN LONDON.

Thirteenth Century (Early English),
1200-1290.

John, 1199-1216.

Henry III., 1216-1272.

Edward I., 1272-1307

(also in Chapter IV.).

Principal Buildings—

First Period (1200-1250).

Southwark Cathedral (choir and retro choir)	-	1208.c.	1225
St Bartholomew's Priory (west doorway, south aisle)		c.	1225
Temple Church (chancel)	-	-	1240
St John's, Clerkenwell (crypt).			
Lambeth Palace (chapel and crypt)	-	-	1245
Tower of London (inner curtain wall and towers).			

Second Period (1250-1290).

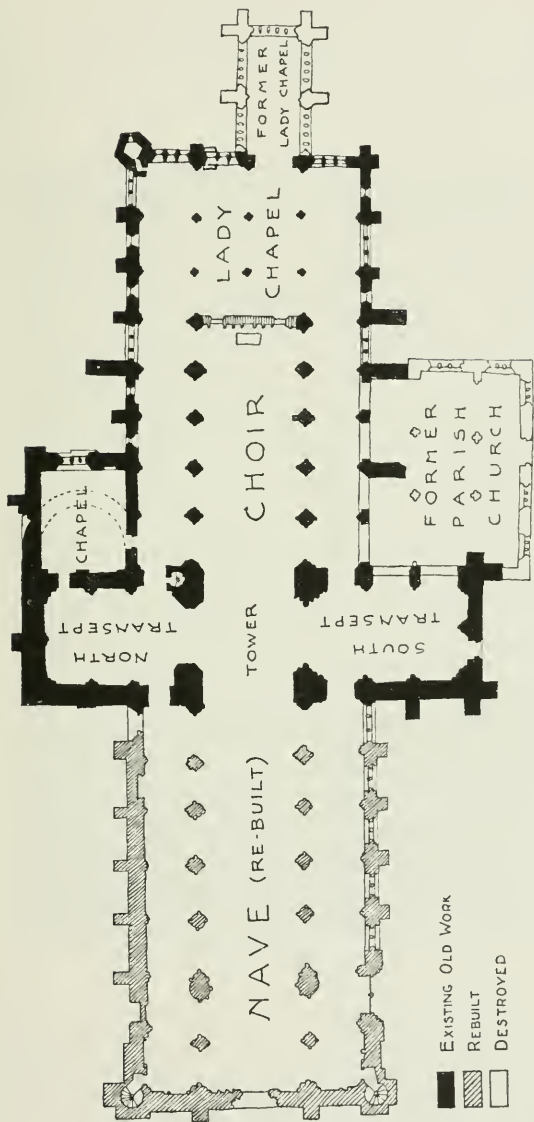
Westminster Abbey—

Choir, N.E. cloister, and chapter house - 1245-1260

Eastern nave and north wall of cloister - 1260-1269

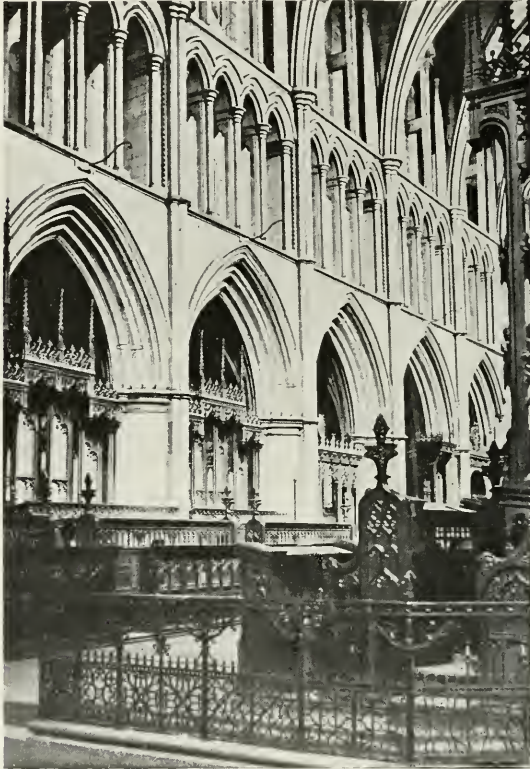
Also parts of St Helen's, Bishopsgate, and All Hallows, Barking.

THE actual birth of Gothic architecture occurred in the last quarter of the twelfth century. With surprising swiftness the new idea spread through the land, and a magical transmutation revealed itself as the wondrous grace of a flower is unfolded from the lesser



21. Plan of Southwark Cathedral showing Original Buildings.

beauty of its parent plant. The builders were overjoyed at the inspiration that had come to them. New methods had been conceived, a new power had been placed in their hands, a finer idealisation of the spirit



22. Choir, Southwark Cathedral.

of the Church was within their reach, and while their skill was yet a new and precious thing to them, so long did the peculiar refinement of the first period of Gothic architecture remain untarnished.

A change had occurred in the Church since the days of the Benedictine supremacy. The foundation of the reformed orders had set a new ideal, and for a time the



23. Choir Vault, Southwark Cathedral.

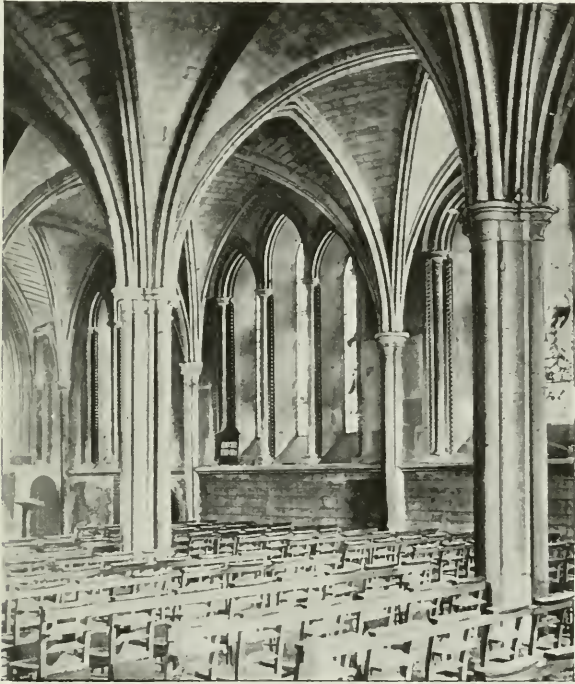
reaction against pomp and grandeur made for simplicity and a severe reticence. But the alluring charm of this very severity, when translated into architecture, after-

wards led its votaries into an even greater magnificence than the Romanesque buildings had ever seen. The most important of the reformed orders was the Cistercian, founded by St Stephen Harding, an Englishman, and fostered by St Bernard of Clairvaux, but none of their London establishments have survived, and the great Abbeys of Eastminster and Stratford Langhorne are scarcely remembered even by name. The churches of the Augustinian canons, who though seculars followed the rule of Augustine, were infected by the same spirit as the Cistercian buildings, and one of their noblest structures, St Saviour's, once St Mary Overie, now the cathedral church of Southwark, can show us its magnificent choir and its ambulatory (Lady Chapel) built in 1207 (Fig. 21).

Let us enter the cathedral and see what a change has come over the form and fashion of a great church. The nave is modern, there having been formerly one of mingled thirteenth and fifteenth century work,* whose loss we cannot too much deplore. But it has been well designed in harmony with the choir (Fig. 22) and transepts, and thus presents a very complete picture of an Early English church. This first period of thirteenth-century Gothic has by some writers been given the very appropriate name of the *lancet* period, the lancet being like the old Norman window, long and narrow, but with a pointed arched head, and an added length to increase the delicacy of its proportions. The lancet is the keynote of the whole design. The piers of the main arcade are circular like St Bartholomew's, but their shape is loftier, and around them are clustered delicate shafts, some of which rise the full height of the building to support the vault, while others take the

* The nave has replaced an unsightly modern nave built *circa* 1839, the old nave having been taken down in 1838.

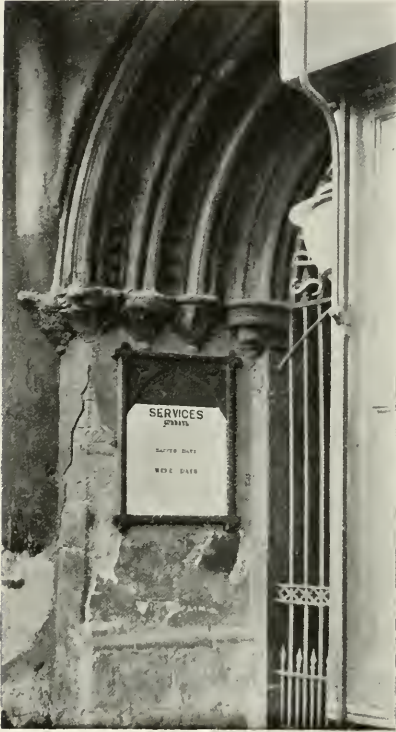
different members of the great moulded arches. Each shaft has a beautiful bell capital, expressly designed to carry these mouldings and the ribs of the vault—the first capital which we have seen with a *circular*



24. Vaulted Ambulatory or Retro-Choir, Southwark Cathedral
(now Lady Chapel).

abacus. Nothing differentiates the English Gothic from the Romanesque style so much as the rounded capital, and this exquisite early form should be noted wherever the student discovers the work of the thirteenth century. The abacus mouldings surround and cap the piers, and

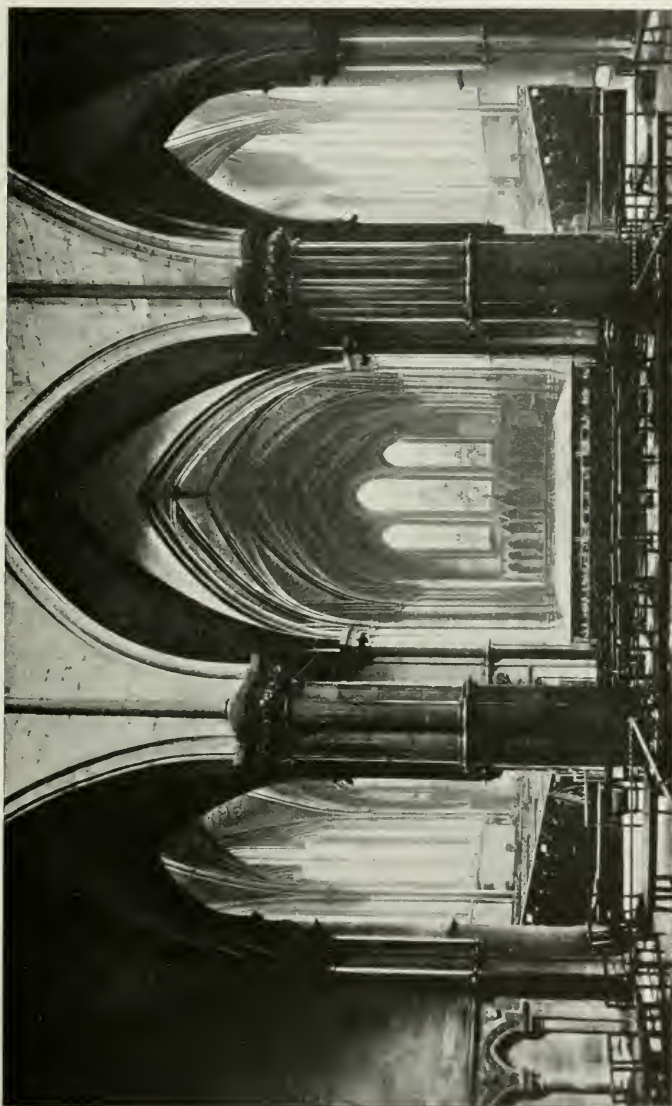
from them spring the glorious arches with their crowded "orders" of mouldings to support the main walls. See how the four arches of the Norman triforium have become transformed. No



25. Doorway of Original West Front of St Bartholomew's the Great.

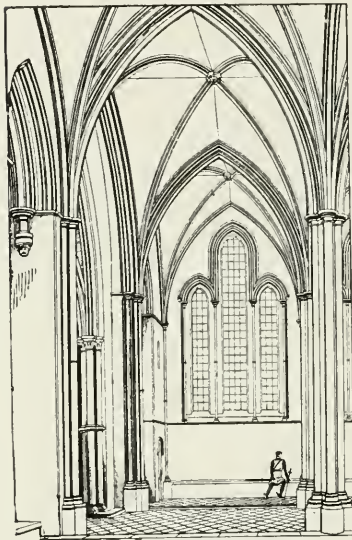
longer is there a great arch spanning each bay in competition with the main arcade below, but the four lancet openings with moulded arches and slender shafts fill completely the diminished space allotted to the second storey. And above, in the clerestory, the usual beautiful arrangement of the period is shown, with a triple arcade beneath the arched vault screening the single lancet that lights each bay of the church. This group of three small arches in front of a single light had been introduced even in Norman times, as at Waltham Abbey

and played a very important part in the development of design. The centre arch of the three was, in the earlier style, "stilted" to raise it higher, but when the arches became pointed the greater height could be



26. Temple Church. The Chancel from the Round.

gained without spoiling but rather accentuating the beauty of the curve. It was the grouping of lancets or small arches generally in twos and threes, sometimes in as many as seven, that led the Gothic builders to blend them eventually in the magnificent traceried windows of the next two centuries, but we shall see that this simple association of three lights was the

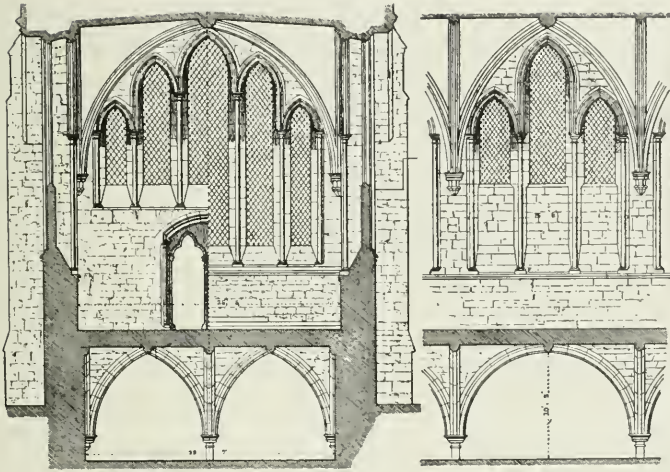


27. Triple Lancet and Vault,
Temple Church.

favourite custom in the present period. In the smaller churches, such as the chancel of the Temple, and the Chapel of Lambeth Palace, it dominates the whole design, and the east end of the retro-choir (Lady Chapel) of Southwark Cathedral is a restored but striking example of the same treatment with its three lancets to each bay, and to the four gables above.

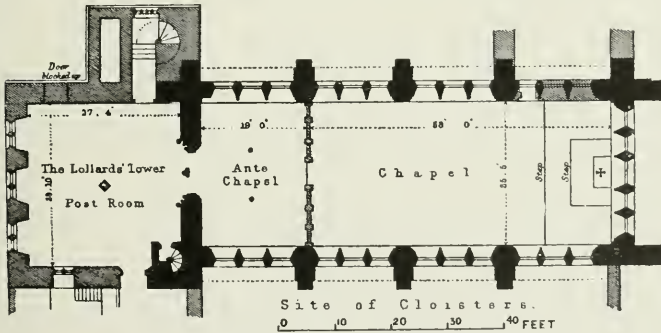
The crowning glory of the Gothic church is its stone roof, and the beauty and mystery of

the Early English vault can be studied to perfection in the Southwark choir (Fig. 23), its aisles, and its Lady Chapel (Fig. 24). In the latter the triumph of the mason's art, and the whole genius of Gothic architecture is at once apparent. The pillars of clustered shafts, the simple arches springing from the bell capitals and dividing the roof into square compartments, the diagonal



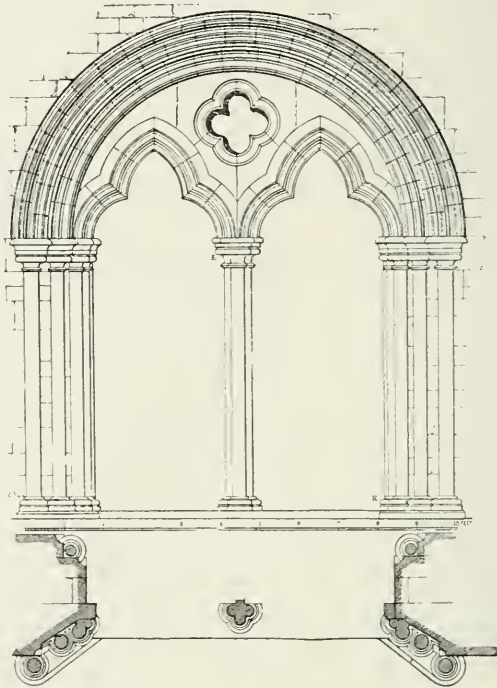
28. Lambeth Palace Chapel. Lancet Windows.

ribs carrying the stone web of the vault—all show the lightness and grace which had replaced the solid forms of the earlier Romanesque masonry. And in the aisles and the main roof of the chancel, the weight of the stone ceiling is as skilfully conducted by a network of moulded arches to the points at which it can be safely received and



29. Plan of Chapel, Lambeth Palace.

the thrust counter-balanced. The development had been not a little helped and perhaps suggested by the discovery of the special qualities of Purbeck marble, which was so well adapted to the making of long and slight shafting. The builders had now mastered the constructional pro-



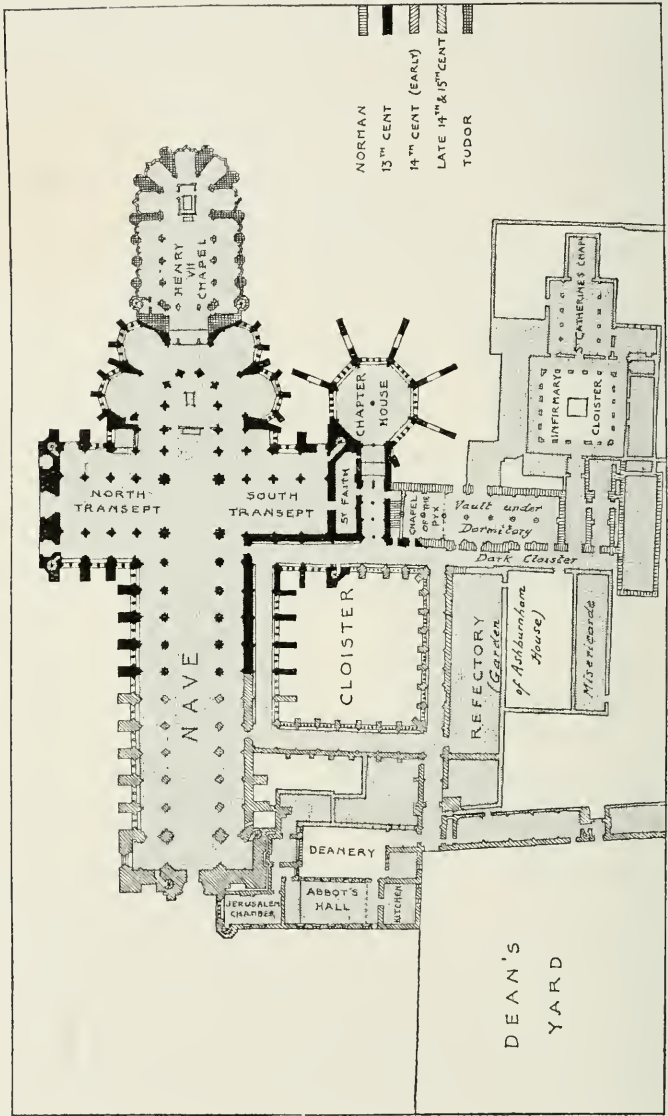
30. Doorway to Chapel, Lambeth Palace.

blems which they had set before them, and having attained their desire, they rested for the moment content with the simplest expression of their realised ideal.

It may occur to the visitor to ask himself why this thirteenth-century church at Southwark impresses him

so much with a sense of harmonious and exquisite beauty. If we suggest an answer it will be only to remind him of the purpose of the building and the supreme influence of the Christian Church which thus sought to express her great ideals in a fitting and adequate work—a work of the highest order of creative art. And in this connection it is interesting to observe that so much had the mason engrossed himself in the constructional problem (being convinced that in its solution alone would he be able to raise a building of a beauty fit to symbolise his Christian faith), that the whole decoration and enrichment of the architecture took the shape of a repetition or an emphasis of the structural forms. Nave-arcades, triforium, clerestory arcade and vault, all reflected in beautiful variations the same feature of the pointed arch, and the enrichment was but to mould them more deeply, to multiply the supporting shafts, or to bring their capitals and bases into harmony with the increased lightness of the work. This is the secret of its appeal; it is the controlling spirit over its manifold parts, that made for the sculpturesque quality of its form, which almost attained the Greek excellence. And over it all the vertical aspiring lines are dominant, to show at last its complete freedom from the classical and horizontal character which had lingered long from the days of Greece and Rome.

The student wishing to go more deeply into the subject should note carefully, not only the capitals but the moulded bases of the columns, and the contours of the moulded arches. In Early English work, these latter are bold roll mouldings divided by deep hollows—a rich effect being obtained by the grouping of a large number, recessed in square “orders.” Enriched or carved mouldings are rare, but the typical thirteenth-century *dog-tooth* ornament is sometimes to be seen—a row of little flower-like pyramids—as in the triforium at South-



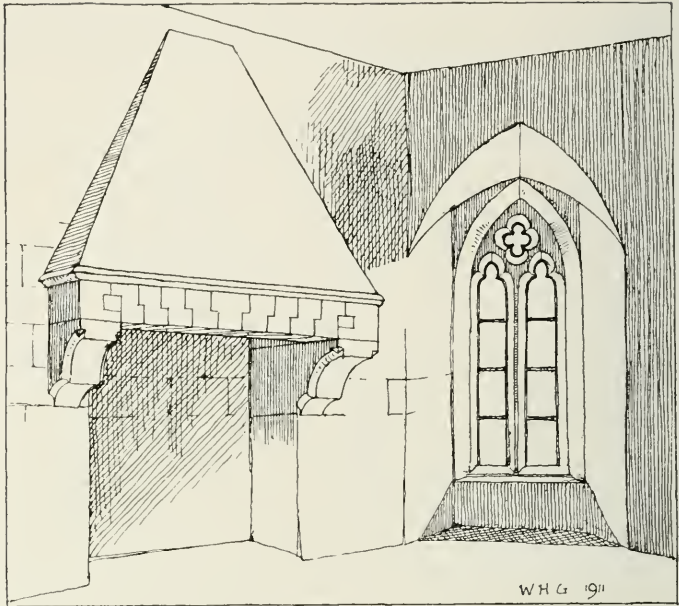
31. Plan of Westminster Abbey.

wark, and the west doorway of the nave aisle at St Bartholomew's, now the gateway into the churchyard (Fig. 25).

The plan of Southwark Cathedral (Fig. 21) is in many ways typical of the English Gothic church. Originally a Norman building, doubtless with its circular apse, it soon substituted the square east end which separates our churches so decisively from those of France and the other countries of the Continent. The length of the building is divided almost equally by the transepts, the choir being lengthened by the low retro-choir or ambulatory now used as a Lady Chapel. The original Lady Chapel which projected—again Englishwise—from the east end has been destroyed, and also the parish church dedicated to St Mary Magdalene, which stood east of the south transept. The church has a fine central tower of fifteenth-century date, but it lacks western towers at the end of the nave.

Another fine chancel or choir with square east end is that built on to the round nave of the Templars' Church (1240). We have already referred to the transitional work in the nave, and the student will find many interesting comparisons and contrasts in the two parts of the same building. The pointed arch is used with great effect in the main circular arcade, but the shafting to the piers is heavy, and the capitals have not got rid of the square abacus. The arches are but little moulded, and those of the miniature wall-arcade to the circular aisle, though pointed, are still Norman in character, and carried on carved cushion capitals.

But in the choir (Fig. 26) the visitor can see the Gothic free from all traces of the Romanesque. The clusters of Purbeck marble shafts, with their bases and capitals (carefully restored), the fifteen compartments of vaulting in the three aisles, and the series of triple lancets



32. Fireplace and Window, Salt Tower, Tower of London.

(Fig. 27), make together a wonderful composition. Note how free the shafts stand from the piers, and how slender their size when one looks at the vault they carry. This is the Gothic forest, with its stems and branches and canopy overhead.

From the Temple we should make our way to Lambeth Palace to see another important example of the "lancet" period (Fig. 28). Both the chapel, though much restored, and the vaulted crypt (1245), which is in a wonderfully original condition, are well worth a visit. Here again the triple lancets light the side walls, but east and west five lights are grouped together in one window (Fig. 29). In the east wall is a beautiful doorway of two Gothic trefoiled openings beneath a



33. Choir, Westminster Abbey.

round arch (Fig. 30). The chapel had been begun in the twelfth century, and this may be reminiscent of the transitional work. The divided doorway should be compared with that at the entrance to the Chapter House at Westminster Abbey (Fig. 35).

These three buildings, St Mary Overie, the Temple, and Lambeth Chapel have given us an insight into the chaste work of the first and pre-eminently English phase of Gothic design. Architecture "was now," to quote Mr E. S. Prior again, "an art of slender shaftings of Purbeck marble, pointed lancets, wall arcades ranged one behind the other, level crowned vaults with multiplied string-courses of marble, arch moulds of many members, some adorned with dog-tooth, and often with a free and varied carving of white stone in label heads and capitals, and finally it had a splendid free figure sculpture." Save for the last we have seen good illustration of all these things, and now we must turn to a more majestic building than any yet visited, the great Abbey of Westminster, which will introduce us to the work of the second half of the thirteenth century.

But before we enter we must remember two things—first, that the abbey as now to be seen is mainly the work of Henry III. who based his plans upon a French model, and secondly, that, as a result, we shall find the work varying a little from the typical English design, and possessing features already in 1250 that we should scarcely expect elsewhere until the close of the century. With this proviso we can approach this wonderful temple, which has become the shrine of a nation's memories, in addition to the sacred office which it fulfils.

Let us first examine briefly the plan of the vast structure, and see in it all the parts of a great monastery (Fig. 31). Here is a long nave, with western towers crossed by bold transepts with large piers at the

intersection to carry a central tower that was never erected. The eastern arm of the church is short and finishes in an apse, instead of the square English east end, and around the aisle of the apse, called the



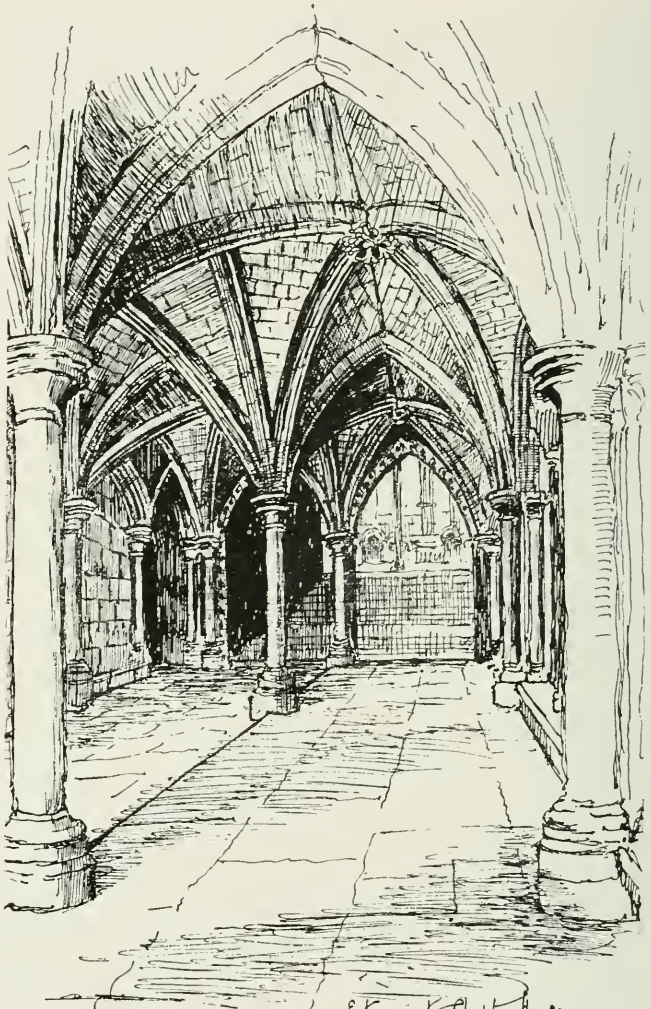
34. Buttresses to Nave, Westminster Abbey.

ambulatory, is a cluster of chapels—a distinctively French feature called the *chevet*. The easternmost chapel, however, has given way to the famous building of Henry VII.—the chapel that was built to receive

his tomb, and which projects, like the majority of English Lady Chapels some distance beyond the church. The choir is forced, by the shortness of the eastern limb, into the structural nave, half of which is enclosed for this purpose behind the choir screen. The beautiful cloisters lie to the south of the abbey church, and here we are in the centre of the monastery. From the north walk of the cloister are two doors into the church. In the east walk there is the vaulted entrance to the magnificent chapter house, and south of this are the stairs to the dormitory which occupies the eastern range of buildings. The dormitory (*dorter*) is now the great hall of Westminster School, and the crypt beneath belongs to Edward the Confessor's buildings, and is not only a valuable specimen of Romanesque, but is of added interest if, as is probable, it was built in Saxon times. The first part of this crypt is called the Chapel of the Pyx. From the south walk of the cloister we can see the majesty of the great church across the green of the court. The south wall of the walk was that of the refectory (*frater*) or great dining hall of the monks, access to which was obtained by the door at the west end. From the garden of Ashburnham House that lies behind the wall, can still be seen the range of lofty windows that lighted the hall (Fig. 90). In the cloister the long stone benches, the effigies of the abbots beneath, and the beautiful arched recesses, with traceried panels above, that held the monks' towel-cupboards, throw vivid flashes of light upon the domestic side of this great establishment. Beyond the south cloister towards the west is another vaulted room which through a vestibule communicates with the abbot's house. Here, within the angle which the nave of the church makes with the cloister, is room for a complete mediæval house surrounding a court-



35. Doorway and Arcading, Chapter House, Westminster Abbey.



Walter H. Godfrey.

Entrance to Chapter House
Westminster Abbey. 28.3.03

36. Vaulted Vestibule to Chapter House, Westminster Abbey.

yard of its own. Nothing in London is architecturally more instructive than this ancient residence of the abbots of Westminster. If we had space we could direct the student to the Cellarers' range of buildings that runs along the east side of Dean's Yard, a fragment merely of the former offices and store houses of the abbey, or we could guide him along the passage called the dark cloister, past the vaults of the *sub-dorter* and through an arch beneath the dormitory itself, into another courtyard whose architecture has been transformed by Sir Christopher Wren, but which marks the cloister of the sick, and the position of the old Infirmary Hall. A monastery was an intricate but beautifully ordered establishment, and the more its details are studied, the greater the admiration which its ingenious arrangement and extraordinary beauty will call forth.

The purpose of our visit to Westminster Abbey, however, was to see the kind of architecture which Henry III. employed in his rebuilding of Edward the Confessor's Church. It will be remembered that attention has already been called to the grouping of lancet



37. Triforium, Choir, Westminster Abbey.

windows in twos and threes as a prelude to the wonderful tracery which was to follow in the fourteenth century. It was not long before the next step was taken, which was to pierce the stonework above the heads of the lancets with simple geometrical openings, generally circular and either plain or ornamented with cusps. If the reader will turn to a sketch (Fig. 32) of a restored thirteenth-century window in the Salt Tower, within the Tower of London, he will see two lancets divided



38. "Angel" Triforium, Westminster Abbey.

by a simple *mullion* or vertical bar and a small quatrefoil cut in the stone above them. A similar cusped panel occurs above the divided doorway of Lambeth Chapel beneath the large circular arch (Fig. 30). A window of this type is said to possess *plate* tracery to distinguish it from the *bar* tracery of the fully developed window, where each part

of the design is separated from the other by a moulded bar of stone, and not by a plain surface. The development of bar tracery went hand in hand with the increase in the size and importance of the openings, and this in its turn depended, as we have seen, upon the confidence with which the builders were able to dispense with the solid masonry between the points of support of the vaults. The English were slow to perceive the full possibilities of this construction, and so produced the

beautiful lancet work which we have just examined, but the French, with a quicker perception, and more active logic, reached their goal without the picturesque-ness of the intermediate style.

Let us stand near the crossing of the transepts and look towards the apse (Fig. 33), and note, first, the marvellous skill of the vaulting, and how, divided into compartments of convenient size and beautiful proportions



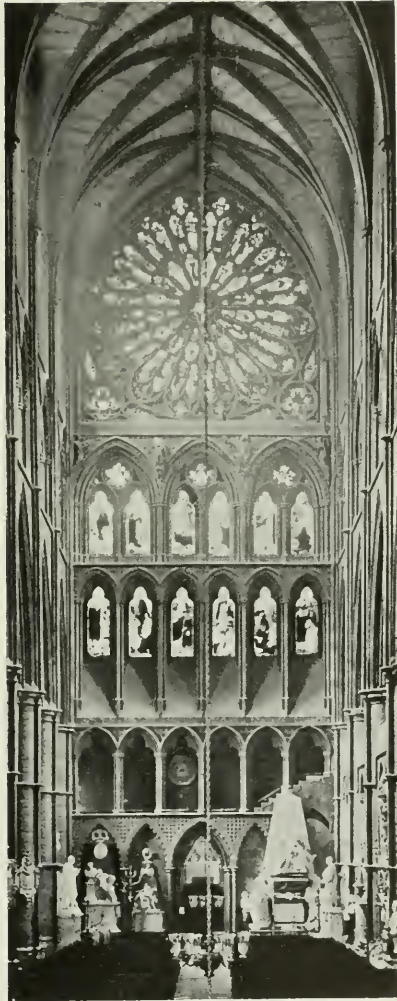
39. Modern Carving from Restoration of Porch to North Transept, Westminster Abbey.

by the moulded ribs, its weight is gracefully directed to the long marble shafts which are held to the walls and piers. Then see how large a space beneath the vault and between the shafts is filled by the clerestory window, here designed with two broad lancets and a foliated circle brought into one with their moulded bars and pierced interstices. Below these the double triforium (there being two arcades, one behind the other)

is seen as a smaller but more elaborate version of the same idea. In the normal bay or division it consists of two openings, each divided into two lights with trefoiled heads and cinquefoils above (the narrower bays of the apse admitting of only one), and supporting the whole is the fine span of the main arches, having a height and dignity which lift the whole composition, and give to it a supreme quality in the art of the time. Here, more than anywhere else, we can see that the Gothic construction is a skeleton framework of moulded ribs and shafts, and that the function of Gothic design is to guide the framework into the most exquisite lines, and to fill the spaces between with a network of harmonious and graceful forms. In the light of this interpretation the visitor can examine any part of the abbey and see the same forces at work, the same idea inspiring every outline. Let him look at the vaulting of the chapels with their curiously irregular plan, and see how easily it submits to the Gothic method (Fig. 31). Let him then go outside and see the great flying buttresses, arched from the base of the nave vault over the aisle roof to carry the thrust of the stone roof to the solid piers of masonry placed there to resist it. From the south walk of the cloister he may see these buttresses (Fig. 34) carried first from the nave over the aisle, and again from the aisle over the cloister, with no less than four arches to secure the building. All this was learned by experiment, and we may recall the history of the rise of Romanesque building, and its transmutation into Gothic, as we reflect on the triumph of the Church, and the creation of its own great architecture. The Chapter House, although largely a restoration of the original building of 1250, will carry our point one step further. Our chapter houses are one of the great glories of English Gothic, and this at Westminster has

not been excelled. The wide vault of the spacious octagon is brought over from the walls and poised on one slender cluster of delicate marble shafts. To the visitor who sees it for the first time the sight is almost awe-inspiring. Not only is this feat accomplished, but the whole of each wall space between the angle piers is filled with a great window whose four lights and arch of geometrical tracery above makes one wide picture of stained glass. Outside, however, stand the massive flying buttresses, whose ample strength allows this excess of lightness and grace within.

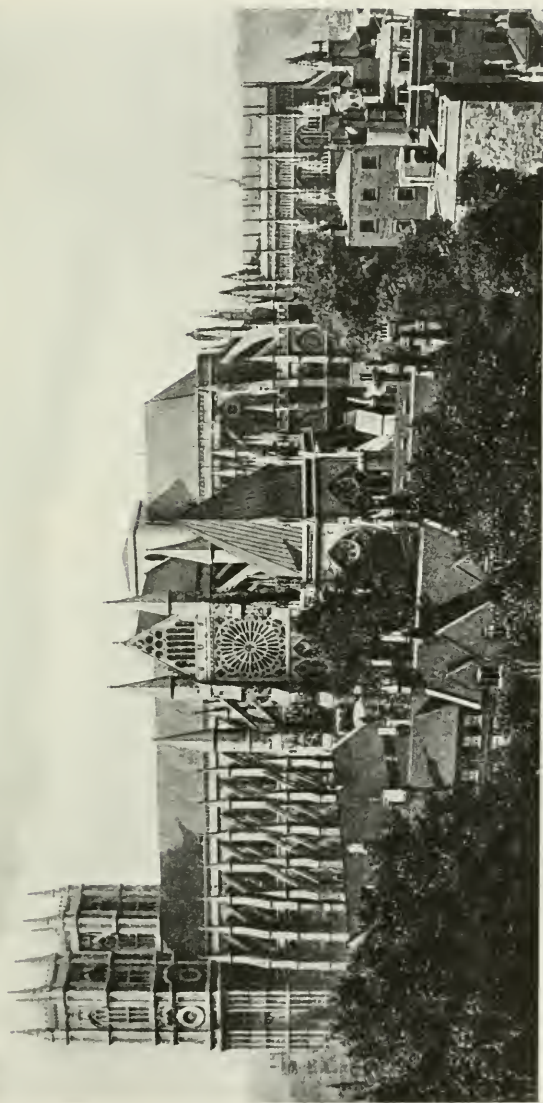
While in the Chapter House, special note should be taken of the bell capitals and the bases of the columns. The latter with the *hold-water*



40. Rose Window, South Transept,
Westminster Abbey.

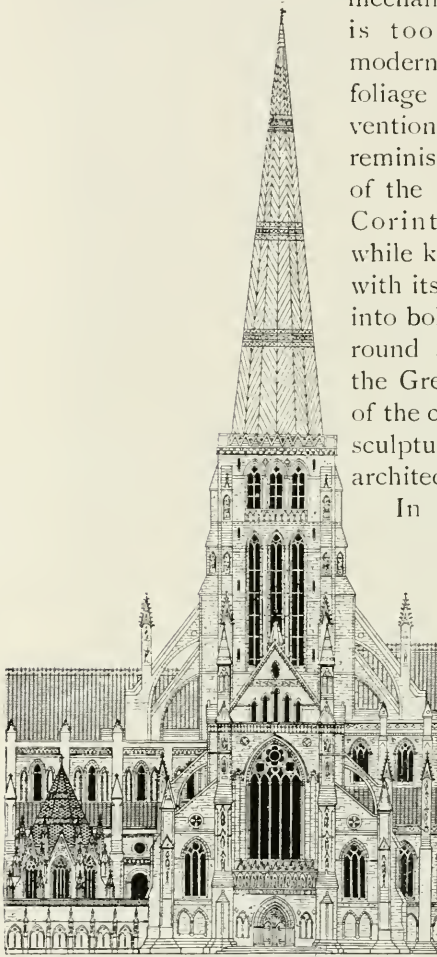
moulding (so named from the fact that its shape allows water to stand in it) are trustworthy evidence of date. The wall arcading over the stone bench, with trefoil-shaped arches, is of thirteenth-century design, and the entrance door exhibits some beautiful figure sculpture and carved capitals of the period (Fig. 35). The little pillared approach from the cloisters is a delightful example of detail, both as regards mouldings and method of vaulting, both of which can be easily examined owing to its low proportions (Fig. 36). The carved bosses and the enrichment to be found round the doorways should not be missed, for their characteristics are essentially those of the time, and their crisp form and defined outlines are never lacking in good thirteenth-century carving.

The detail of Westminster Abbey is superbly designed. The triforium (Fig. 37) is now unrivalled, for we have lost that of Old St Paul's, whose choir seems to have been almost precisely similar. The "angel triforium" (Fig. 38) at the end of each transept should be seen for its fine figure carving, and the different enrichment of the mouldings in the apse, the transepts, and the choir are worth comparing. The diaper pattern with which the thirteenth-century wall is covered shows clearly its junction with the plain surface of the fifteenth century. The wall arcading beneath the windows, mutilated though it has been, by the monuments which have everywhere intruded, is in keeping with the beauty of the church, its *spandrels* (or triangular panels) being finely carved. The bell capital, enriched with the typical early English foliage, is not common at Westminster, although there are examples to be seen both in the wall arcade, the triforium, and the Chapter House (Fig. 35). In Mr Pearson's restoration of the front of the north transept



41. Westminster Abbey from the South.

some modern copies of these capitals can be studied, and their distinctive character observed in spite of the mechanical treatment which is too characteristic of modern work (Fig. 39). This foliage is formed of conventional leaves—possibly a reminiscence of some form of the acanthus and of the Corinthian capital—and while keeping the bell shape with its stems, it breaks out into bold outlines under the round stems above. As in the Greek period the foliage of the capital partakes of the sculpturesque nature of the architecture.



42. Tower and Steeple of Old St Paul's.

Reconstructed by B. Ferrey.

In the south transept (Fig. 40), is to be seen a very fine example of the rose window, with which the early Gothic builders sometimes filled the gable end of their transepts or their choir. The filling of a whole wall with this web of stone and glass is a measure of the ambition and skill of the thirteenth-

*(a)**(b)*

43. Crypt of St John's, Clerkenwell.
(a) 12th Century. *(b)* 13th Century.

century craftsman. The rose window is more general in France than England, and since the loss of the famous east window of Old St Paul's, this example at Westminster has acquired great value. The treatment of the south wall on the outside of the transept should not be missed; the arcading in the gable is very skilfully arranged, and the beauty of the window is not impaired, as it is inside, by the horizontal rows of arches below (Fig. 41). The rose window in the north transept is Mr Pearson's work.

The proportions of Westminster Abbey are rather more French than English, and the great height of the vault combined with the narrowness of the nave give them a distinctive beauty. The effect is heightened by the fact that the later builders who completed the nave in the fifteenth century did not (as was their usual custom) depart from the main lines of the earlier design. There shall be occasion to refer to this later, suffice it to say here that the thirteenth-century work ends with the fifth bay of the nave, counting from the crossing. The north walk of the cloister with its foliated windows (Fig. 34), and two bays of the east walk, are of this period, the latter with its vigorous lines being the earlier of the two.

London, while possessing no little wealth of thirteenth-century Gothic, cannot pretend to exhaust the manifold forms which were evolved in this great age of building. Perhaps the chief outward glory of the style and the truest index of its religious purpose, is to be found in the lofty towers and tapering spires which formed so beautiful and fitting a crown to an architecture of vertical lines. In Old St Paul's, London possessed a tower as beautiful as that at Salisbury, although its spire was of wood covered with lead; and we have departed from our rule to confine our illustrations to existing buildings by reproducing Mr Ferrey's restora-

tion of this chief ornament of the mediæval city (Fig. 42). Viewed from outside, the cathedral had but one purpose to express—the steep gables of nave, choir, and transepts, the pinnacled buttresses and the central spire, every part tended to lead the eye upwards, and resisted any attempt to define or limit its infinite aspiration.



44. Shrine of Edward the Confessor, Westminster Abbey.

Of parish churches of the thirteenth century London possessed a considerable number, but the Great Fire, the many rebuildings, and the indifference of modern restoration, have left but few relics to tell their story. The circular columns of the nave of All Hallows, Barking, and a much restored *sedilia* (seats in the wall of the chancel) in St Dunstan's, Stepney, should be noted.

The walls of the little Church of St Ethelburga, Bishopsgate, are said to date from this period, but of this there is no tangible evidence whatever. The most interesting building, in part, of the thirteenth century is its neighbour the Church of St Helen. A parish church was already here when in 1204-16 the Benedictine nuns of St Helen built their conventual church alongside its northern wall together with a cloister and the usual monastic apartments. The parish church was probably rebuilt at the same time, and the two churches have since been made one, divided only by a fine lofty arcade, the four western bays of which were built from a bequest of Sir John Crosby in the late fifteenth century, but remains of some original lancet windows may still be seen, and the easternmost arch but one of the chancel dates probably from the foundation of the priory. To see the miniature lancets that succeeded the tiny Norman windows of our smaller country churches, the student should visit the aisles of St John's crypt at Clerkenwell (Fig. 43) to which we have already referred. In the little Norman church at East Ham similar lights have been inserted (Fig. 20).

Before we leave the thirteenth century we must notice a curious incursion of foreign design at the very heart of our English Gothic. When Henry III. prepared the shrine of Edward the Confessor in 1269 he engaged an artist from Rome who not only built and adorned the magnificent tomb (Fig. 44), but covered the floor of the saint's chapel and the Sacramentum with a wonderful mosaic known as *opus Alexandrinum*. We have not space to describe the work in detail, but it can be studied as a specimen of Italian work of the period. In Italy pure Gothic architecture never obtained a firm hold; the remains of the great Classic and Byzantine buildings with their marbles and

mosaics prevented much more than a certain fusion of the styles as *motifs* for decoration—and the effect can be well seen in the Confessor's shrine. Henry III.'s own tomb—he died in 1372—is also of Italian design and workmanship, and must have been of great brilliance. To see how different it is in spirit from the Gothic manner, one has only to turn to the other tombs of the Sanctuary, and no remarks can do anything to emphasise so great a contrast.

IV.

GOTHIC ARCHITECTURE IN LONDON.

Fourteenth Century (Decorated), 1290-1377.

Edward I., 1272-1307	Edward II., 1307-1327.
(Early years in Chapter III.).	Edward III., 1327-1377.

Principal Buildings—

St Etheldreda, Ely Place, Holborn -	c. 1300
St Stephen's Crypt, Houses of Parliament -	1319-1353
Westminster Abbey, East Cloister -	1344-49
Austin Friars—Nave -	1354
Westminster Abbey Tombs—	
Queen Eleanor (died 1290).	
Edmund Crouchback, Earl of Lancaster (died 1296), and Aveline his wife (died c. 1273).	
William de Valence (died 1296).	
Monument to King Sebert (erected 1308).	
Aymer de Valence (died 1324).	
John of Eltham, Earl of Cornwall (died 1336).	
Edward III. (died 1377).	
Waltham Cross -	1294
St Alphage, London Wall -	- founded 1329
St Helen's, Bishopsgate—Chapels to Transept -	1354

BEFORE the last ten years of the thirteenth century had been reached, the first flood of inspiration had spent itself and new developments were sought in an elaboration which, however beautiful it was to be in detail, was obtained at the expense of the earlier and simpler grace.

Mr Prior sums up the achievement, so far, in the following words: "The mason had won to his goal in securing the biggest spaces beneath his stone archings, in lifting his vaults with the highest possible vacuity, in getting the greatest light for his interiors, in raising the greatest majesty of towers; and all with the least expenditure of material and the least waste of labour. Experiment had succeeded experiment until the solidities of the Romanesque ideal [*vide* St John's in the Tower and St Bartholomew's], the direct children of the imperial Roman construction, were quite whittled away, and what had been inert blocks of rubble in wall and roof had become a vertebrate structure, in which every cube foot of stone obtained its separate shape and function." This was the attainment which ultimately rewarded the skill and zeal of the thirteenth-century builders, but now we are to enter upon a phase, when the mason becomes conscious of his skill and prides himself upon pushing it to extremes, the quality that has earned for the period the title of "Decorated."

The main characteristic of this middle period is its elaborate window tracery, and the design of these intricate frames for the beautiful fourteenth-century painted glass took two somewhat different courses. The differences will appear most clearly in describing the examples. We have the good fortune in London to possess a perfect building, dating from not long after the year 1300, in the Church of St Etheldreda, formerly the chapel of the Bishop of Ely's palace in Ely Place, Holborn. Both the east and west windows are of large proportions and filled with what is known as geometrical tracery, an expansion of the early association of grouped lancets with foliated circles. Here the lights are divided by slender columns attached to the mullions, and the moulded stone bars of the tracery are intertwined

in precise geometric forms to fill the entire window head (Fig. 45). There is, of course, no limit to the variations of such a design. French architecture affected certain flame-like shapes which have given the name "flamboyant" to their later style, and a suggestion of this idea is to be seen in the beautiful aisle windows (Fig. 46) of the fine Church of the Austin Friars in the City, but the west



45. Church of St Etheldreda, looking East.

window of the nave is of pure geometric tracery (Fig. 54). The side windows of St Etheldreda are very charming examples of the simple application of the latter design (Fig. 47). Two delicate cusped lights with triangular trefoils are brought within an arch beneath a circle with six cusps. The mullion and both sides of each window have engaged shafts, and the openings on the inner face of the wall have arches of single mould-

ings linked to one another along the wall by carved canopies between the windows. Both the mouldings and the shafts—which are worked on the wall-stones themselves and do not stand free—lack the boldness of the earlier work, but they have an unobtrusive charm which well sets off the richness of the window. The splayed sides of the openings are quite plain and reflect a band of light between the inner and outer arch. The church is entered by two fine doorways (Fig. 48),



46. Aisle Windows, Austin Friars.

north and south, the former of which is now closed, and it may be observed that the mouldings retain to a certain extent the contour of those of the first period, but are smaller and sharper in outline, and are divided by shallower hollows. This gives the characteristic effect of a great number of curved *lines* in contrast to the *rolls* of the Early English arch. Above the north door is a beautiful piece of tracery used as wall decoration, and this, with the canopies between the windows, is the first step towards the panelled walls which were

to become the fashion a century or so later. A fine doorway and arch also remain in the fourteenth-century tower of St Alphage, London Wall, and are worth a visit.

The second type of "Decorated" tracery is to be



47. Side Windows, St Etheldreda,
Ely Place.

seen in the four southern bays of the east walk of the cloister at Westminster Abbey (Fig. 49), and in the wall panelling above the towel recesses in the south walk. It consists of a repetition of one geometric form over the entire tracery, making a pattern resembling an elaborate diaper design. It has been called *reticulated* tracery and is capable of very delightful treatment, as the unit varies in shape, or the size of the window increases the number of its lights. In the

largest of the four windows the units are varied by placing the quatrefoils alternately square and diamond-wise—the former being reminiscent of what is called Kentish tracery. It may be easily seen how the great development in the size and elaboration of the windows would

absorb the skill of the designers. We have noticed that the mouldings were losing their boldness, and a like decline occurred in the capitals and bases of the columns. The shafts now began to be attached or carved on the piers instead of being wholly separate and standing free.

Gothic architecture was losing its "sculpturesque" quality, and indeed it was evident that too much boldness would be out of place and would compete with the broad decorative surfaces of the windows of stained glass. The elaboration of the stone vault proceeded at the same time. No further invention was needed to ensure a new structural success, and so the mason's ingenuity was turned to the task of increasing

the number of ribs to make a decorative network on the vault and furnish at each intersection the excuse for a *boss* of rich carving.

In carving and sculpture, indeed, the fourteenth-century builders excelled, and we can study the results of their skill nowhere better than in the royal and



48. South Doorway, St Etheldreda.

other tombs of Westminster Abbey where their genius had full scope. From the simple tombs of William de Valence in St Edmund's Chapel and Aveline of Lancaster in the Sanctuary to the extreme beauty and richness of those of Aymer de Valence (Fig. 50) and Edmund Crouchback, also in the Sanctuary, there is much to observe. All four have beautiful effigies upon altar tombs



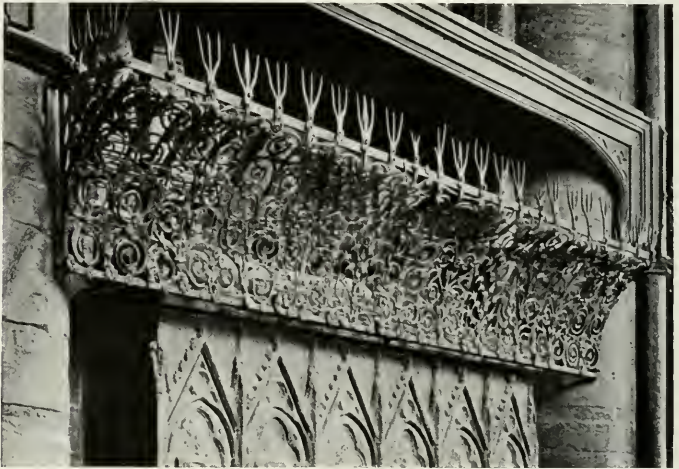
49. Windows to East Walk of Cloister, Westminster Abbey.

carved with canopied niches, but to the two last-named are added lofty canopies of stone on which all the resources of the fourteenth-century art has been lavished. The main arch, deeply cusped and enriched, is in each case placed within a steep gable on which is a figure of the earl on horseback within a trefoil, boldly conceived and executed. The outline of the gable is fretted



50. Tomb of Aymer de Valence, Westminster Abbey.

with a line of *crockets* and surmounted with a carved *finial*, and each monument is supported by buttresses with pinnacles and gabled niches, Crouchback's monument having in addition a second and third arch at the sides. These were the forms that were coming into general use,—still in the main structural forms adapted for decoration, but overlaid much more with luxuriant carving, and altered in outline by a load of ornament.*



51. Wrought-Iron Canopy, Tomb of Queen Eleanor,
Westminster Abbey.

The carved foliage had soon lost its clear-cut form and prominent shape, the object being to obtain the greatest degree of richness and the maximum of decorative effect. Nor was the skill of the artist limited to the material of stone and marble. The beautiful tomb in oak, with

* The steep gable was essentially a product of the Gothic style, since it resulted from the high pitched vault, which required a lofty roof, and the vault was of course responsible for the buttress.

its plated effigy, of William de Valence, and a finer oak effigy in Southwark Cathedral show the skill of the wood carver. There are, besides, numbers of beautiful wrought-iron hinges throughout the country which testify to the blacksmith's art. London is fortunate in possessing one of the finest pieces of mediæval smithing in England, in the grille over the Eleanor tomb at Westminster (Fig. 51). The curves of the iron stems and leafage are typical of the work of the time and the several panels show a workmanship as skilful as the design is admirable. The grille was wrought as a protection to the tomb of Eleanor, queen to Edward I. (died 1290), that queen in whose memory so many beautiful stone crosses were erected by the king. An illustration of the Eleanor cross at Waltham is shown in Fig. 52, since it may be taken to represent in a general way the one which gave its name to Charing Cross. It is a good example of fourteenth-century design, and illustrates the mason's method of building up his decorative units into a rich and tasteful monument.

While the mason was evolving new types of richness in the architecture which had now become firmly established, another religious movement had won its way into a prominent position in the Church. This was the growth of the new orders of the Friars. London, like all great towns, had large establishments of what were called the mendicant orders. The Grey Friars were in Newgate Street, where they were succeeded by Christ's Hospital, recently swept away to provide a site for the new General Post Office. Wren's building of Christ Church occupies the exact position of the chancel of their church. The Black Friars and White Friars have left no other trace than their names, which still cling to the neighbourhoods that knew them once so well, save that one little vaulted crypt from the

latter house survives in Britton's Court, Whitefriars Street. The Austin Friars, however, are in better case, and the nave of their fine church (Fig. 53) is with us

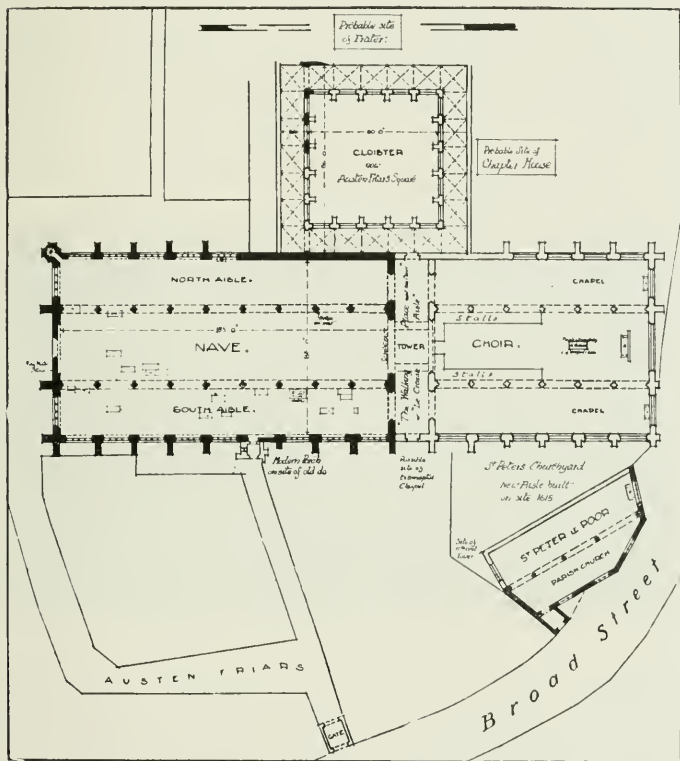


52 Eleanor Cross, Waltham.

yet to show its spacious size and the beauty of its windows with their flowing tracery. The term "the Friars Preachers," applied to the Dominican or Black Friars, sufficiently indicates the ideals of the new orders, the members of which were bound by vow to a life of poverty, so that they should be unfettered in the discharge of their reforming mission. By the munificence of their patrons, however, they obtained important churches, the great feature of which was the "preaching-nave," and in

designing for this they cut adrift from the traditional plan (Fig. 54). A visit to the Dutch Church, as it is now called, in Austin Friars will enable the student to

see how they constructed a great aisled hall, with slender piers, and of a height and breadth suitable for holding a large congregation. A comparison with the parish



53. Plan of the Church of the Austin Friars.
(Walls in outline have been destroyed.)

Drawn by A. W. Clapham.

churches in the city, such as St Olave's, Hart Street, or All Hallows, Barking (whose sites, once fixed, could not be extended), will show what a new conception the

friars had of the purpose of the building. It was very largely due to the influence of their buildings that we owe the form of the great and glorious parish churches erected later on in the fifteenth century, which are the proud boast of many of our provincial towns. One other great monastic establishment deserves a passing notice. The Carthusian order, founded by St Bruno about the year 1080, had a great monastery at the famous *Grande Chartreuse* in France. The order settled in London in the fourteenth century, and the present

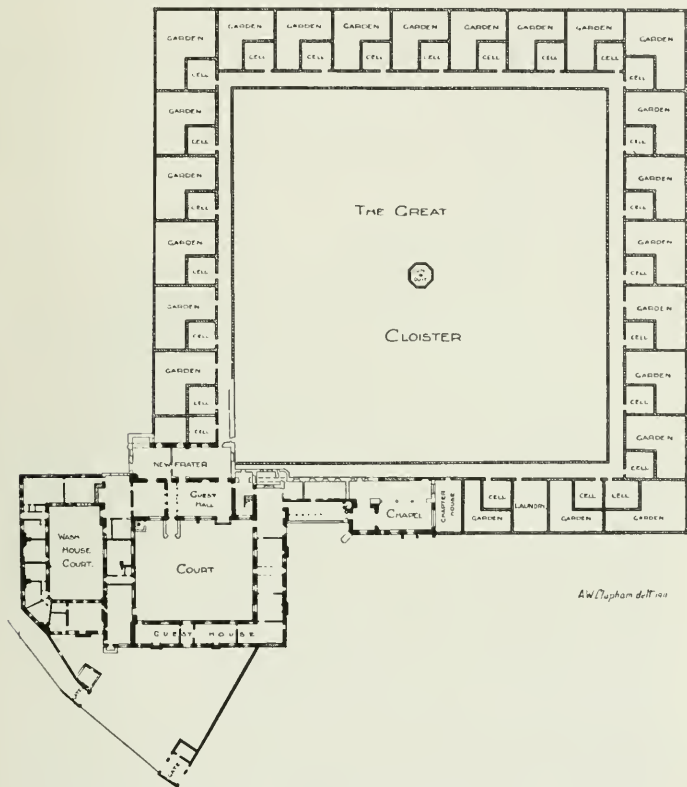


54. Austin Friars, looking West.

buildings of the Charterhouse include what remains of their house. The peculiarity of the order was that each member had a cell apart from his fellows around the cloister, and all intercommunication was forbidden. Small portions of some of the cells remain, and have furnished the *data* for Mr A. W. Clapham's reconstruction of the plan shown on Fig. 55.

It will be convenient here to introduce a brief sketch of the parallel changes which were taking place in the department of domestic architecture from the eleventh

to the fourteenth centuries in order to prepare the reader for the rapid development which will be related in our next period. It is important to remember that the



55. Plan of the Carthusian Monastery (The Charterhouse) by A. W. Clapham.

style of architecture has been but little affected by its division into Ecclesiastic and Domestic. During the Norman period, house and church were alike Romanesque, and the subsequent Gothic detail prevailed in one as in

the other. The monasteries were at the same time the chief examples of both departments, and exhibited a wonderful harmony of design. Yet the arrangements are in many matters necessarily distinct, and separate in treatment, and the subject is further complicated by the presence of the defensive features of a military age. A little thought will, however, suffice to arrive at a fair idea of the correct relationship of the various buildings, and we can piece together an outline of the story of domestic building from the interesting relics which London still holds.

In the Tower of London we have a military fortress of the very first order. Built by William the Conqueror at the beginning of his reign, the White Tower or Keep presents a magnificent example of early Norman work. The keep of a castle was the strong tower within the line of fortified walls, in which ample provision was made for the domestic arrangements of the inhabitants whenever the fortress was under siege. In conjunction with other buildings in the inner court or bailey, it might also be the normal dwelling-house of the inmates. The Norman keep was built with immense walls, honey-combed with galleries and small chambers, and possessed several storeys, the White Tower having four. It was approached by an external stone stair to the first floor, from which a spiral or newel staircase led up to the principal floor, and down to the vaulted chambers on the ground floor. In this way the approach was easily defended. The plan of the chief floor shows a great hall, another large apartment, and the private chapel dedicated to St John, these three rooms being the ordinary requirements of a mediæval household. The chapel has been already referred to, and constitutes in its design and workmanship the chief glory of the building. The original fireplaces to the other rooms have disappeared,

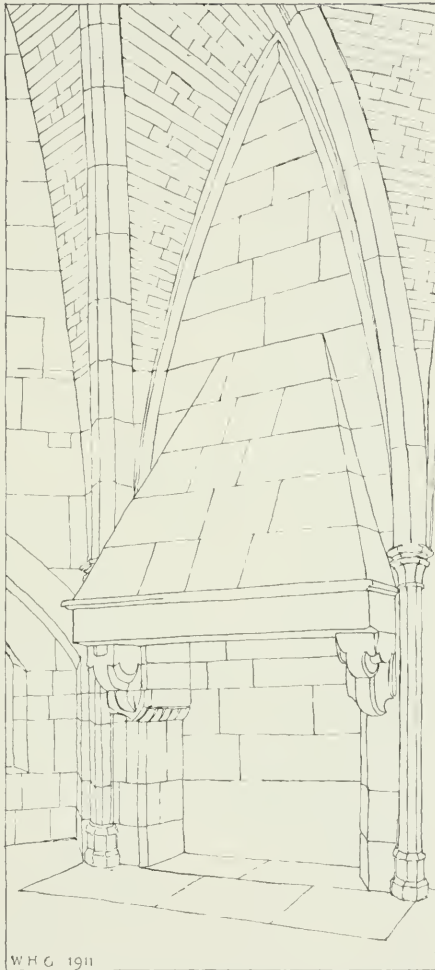


56. The Byward Tower, Tower of London.

with the exception of a plain round arch on the second floor. Two openings which contained fireplaces remain on the first floor. The third floor is surrounded by the usual gallery in the thickness of the wall. The four beautiful angle turrets, the familiar features of the Norman keep have, like the windows, been somewhat robbed of their ancient appearance by the restorations of Sir Christopher Wren, but even so, the White Tower remains a striking monument of the eleventh century (Fig. 13). The inner line of fortifications, as now seen, dates chiefly from the thirteenth century; the towers and gateways of the outer line belong to the two succeeding centuries or later. Each of these towers has its own special interest and significance, apart altogether from the thrilling incidents of their history, and the numerous gateways by which the entrance to the inner bailey and the keep was guarded, are themselves complete dwellings of no smaller size than many a lonely country tower. The basement of the Wakefield tower is Norman; in that and the St Thomas tower are little chapels or oratories, cut in the thickness of the wall or projecting from it, with miniature apse and vaulted roof. The view of the Byward Tower gives a good idea of a thirteenth-century gateway (Fig. 56), and in the vaulted rooms of each of its bastions is a fine stone chimney-piece with projecting hood (Fig. 57). Another of similar type, but with a jointed *lintel* or beam, is shown from the Salt Tower, and beside it the typical thirteenth-century window which has been described before (Fig. 32).

The plan of Eltham Palace (Fig. 58), though inserted to show the existing buildings of a later date, gives interesting evidence of the original fortifications of Anthony Bec, Bishop of Durham, who probably first raised the walls of what afterwards became a royal house. Bishop Bec seems to have held the place from

1296 to 1311. Eltham was not a castle but rather a large fortified manor-house, the domestic buildings being enclosed within straight walls with angle towers and a broad moat. Three of the towers are shown on the Elizabethan plan, and half the gateway which guarded the ancient bridge towards the south. The great houses of the nobles as well as the smaller dwellings throughout the mediæval period consisted practically of one plan, whether fortified or not, excepting, of course, the castle keep. The family lived in a great hall; in it was the normal occupation of their life; in it they dined together, the

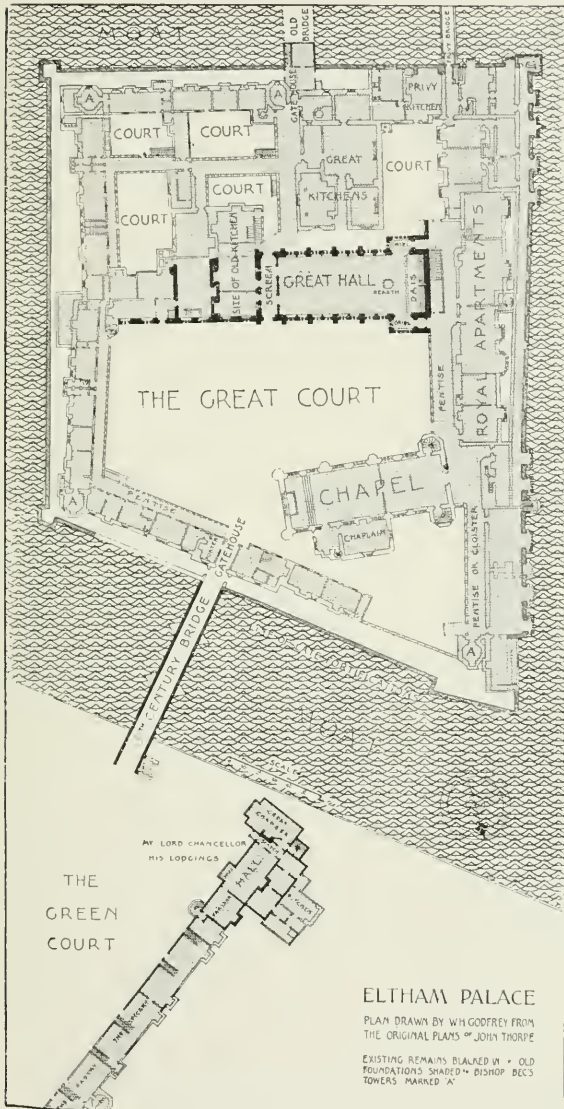


57. Fireplace and Vault, Byward Tower, Tower of London.

lord and his lady at the daïs end, the servants and dependants below, while the latter slept within its walls, just as they did in the Hall of Ulysses in the days of Homeric Greece. Across the lower end was a screen of wrought timber, and in the passage behind were the doors to the kitchen and storerooms. The main entrance to the hall was also behind the screen through a door in the side wall. From the daïs end a door led into a withdrawing room or *solar* for the use of the owner of the house alone. The hall was a lofty apartment with a high open timber roof, and the fire was often on a central hearth, occasionally in addition to a fireplace in the side of the room. The building at each end of the hall was as a rule a lower structure divided sometimes into two or more storeys.

A typical example of this arrangement is the abbot's house at Westminster Abbey (Fig. 31). Built by Abbot Litlington in 1376-86, it shows still the great hall with its open roof and fourteenth-century windows, its screen and daïs, its kitchen and private apartments. The latter, the "Jerusalem chamber," has received features of a later date, and the accommodation, now that of the Dean of Westminster, has been extended from time to time until it completely surrounds its little courtyard. Few visitors when they look at the west front of the Abbey recognise in the low buildings on the right a complete model of an English fourteenth-century dwelling.

The mediæval hall in quite early times seems to have taken one of two distinct forms. Either it was a comparatively narrow room spanned by an oak roof, as above described, and following closely the planning of the monastic refectory or dining-hall, or it was very broad and divided like a church into nave and aisles by stone or wooden pillars, an arrangement in which some



58. Eltham Palace. Plan.

writers have seen a resemblance to the great tithe barns, and probably to the halls of our Saxon forefathers. However this may be, it seems likely that this latter was the plan of the Great Hall at Westminster Palace, built originally by William Rufus in the eleventh century (Fig. 59). As we see it now, with its magnificent timber roof of the late fourteenth century, it has been brought within the other classification, but only by the boldness of the builders employed by Richard II. who contrived so great a feat as roofing such a hall in one span. The aisled hall soon disappeared from the domestic plan, but the great hall on the monastic model remained through the fifteenth and sixteenth centuries the centre of the English house, and its interesting variations in detail will provide us with much material for study in a later chapter. The only apartment that could at all approach its size and importance was the private chapel. Three beautiful examples have already been described: The Chapel of St John's in the Tower (eleventh century), the Chapel of the Archbishop of Canterbury at Lambeth Palace (thirteenth century), and that dedicated to St Etheldreda, the sole survivor of the fourteenth-century palace of the Bishop of Ely. The crypt of a fourth and famous one is still in existence though completely restored (Fig. 59). It belonged to the Chapel of St Stephen in the royal palace of Westminster which was long the home of the House of Commons. Its design dates from the reign of Edward III., and its vault, intersected with a beautiful network of ribs, is a good example of the *lierne* vaulting of the first half of the fourteenth century.

V.

GOTHIC ARCHITECTURE IN LONDON.

Late Fourteenth and Fifteenth Century (Perpendicular), 1377-1500.

Richard II., 1377-1399.
Henry IV., 1399-1413.
Henry V., 1413-1422.
Henry VI., 1422-1461.

Edward IV., 1461-1483.
Edward V., 1483.
Richard III., 1483-1485.
Henry VII., 1485-1509.

Principal Buildings—

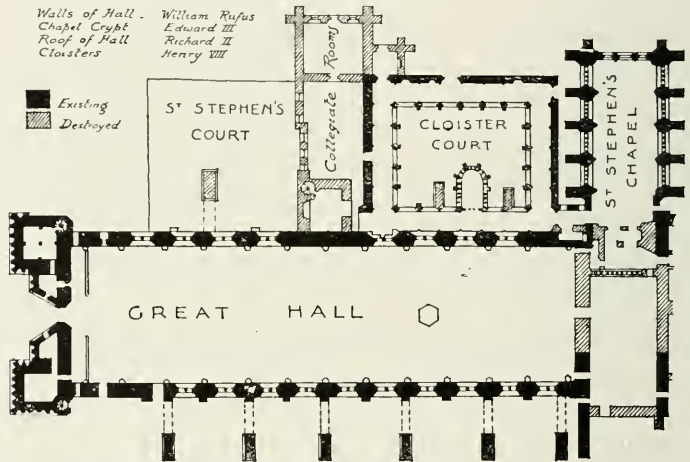
Westminster Abbey—Nave (West), Cloister (South and West). Screens to Chapels, Tombs, &c. about 1375-1420
Southwark Cathedral—Central Tower, Reredos, and Tombs.
St Helen's, Bishopsgate—Greater part of Main Arcade c. 1475
Chapel of the Savoy.
Parish Churches—
St Margaret's, Westminster. St Dunstan, Stepney.
St Olave's, Hart Street. St Margaret, Barking.
St Bartholomew's—Rahere's Tomb.

Domestic Buildings, &c.—

Westminster Abbey—Deanery, Dormitory, &c. - 1362-1386
Westminster Hall—Roof and N. Towers - completed 1398
The Guildhall—Crypt - - - - - begun 1411
Royal Palace, Eltham, Hall, Bridge, &c. - - - 1480
Archiepiscopal Palace, Croydon, Hall, &c. - - 1443-1452
Merchant Taylors' Hall and Kitchen.
Barnard's Inn Hall.

THE third period of Gothic architecture is very much the longest in point of time. A distinct change came

over the whole spirit and detail of the buildings erected in the second half of the fourteenth century, and the characteristics then introduced remained until the cessation of church building in 1539, when Henry VIII. dissolved the greater monasteries. The forms lingered on in domestic architecture as far as the end of the sixteenth century, and here and there long after, when they became merged in the strong tide of the Renais-



59. Plan of Westminster Hall, Cloister, and Chapel.

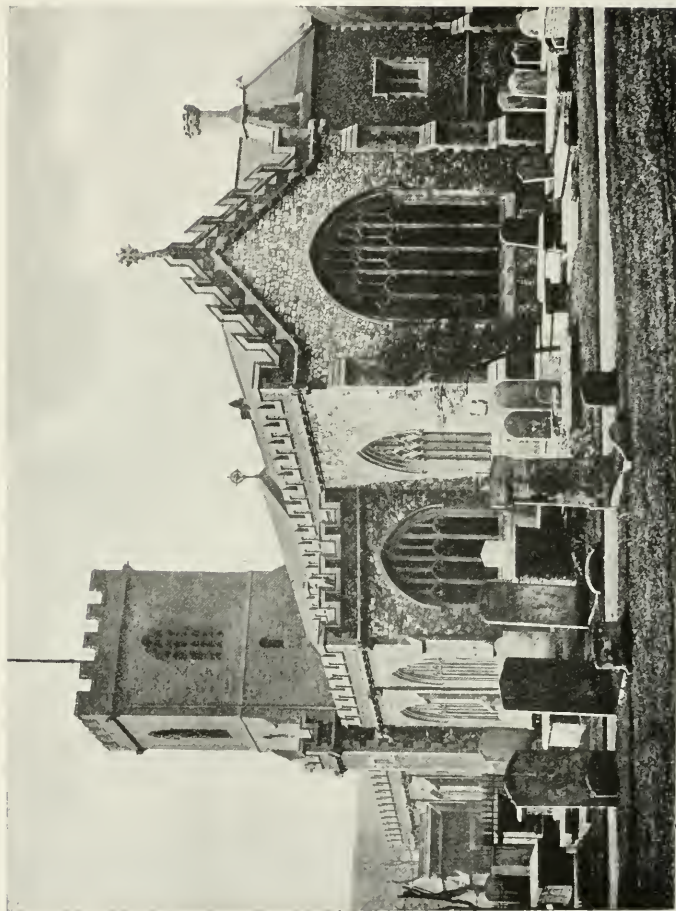
sance. The whole of the sixteenth century, however, witnessed the mingling of the two currents of artistic inspiration, and it will be convenient to examine this process of transition separately under the generally accepted title of the Tudor period. We will therefore confine ourselves in the present chapter to the work executed to within a few years of the accession of Henry VIII. in 1509.

The change which produced what is familiarly known as Perpendicular Gothic had its great as well as its inferior side. We have seen that the fourteenth-century builders deliberately reduced the bold qualities of the preceding century's work, in order to emphasise their decorative skill, and to prevent undue competition with their magnificent window tracery, their rich canopies,



60. St John's Church, Clerkenwell.

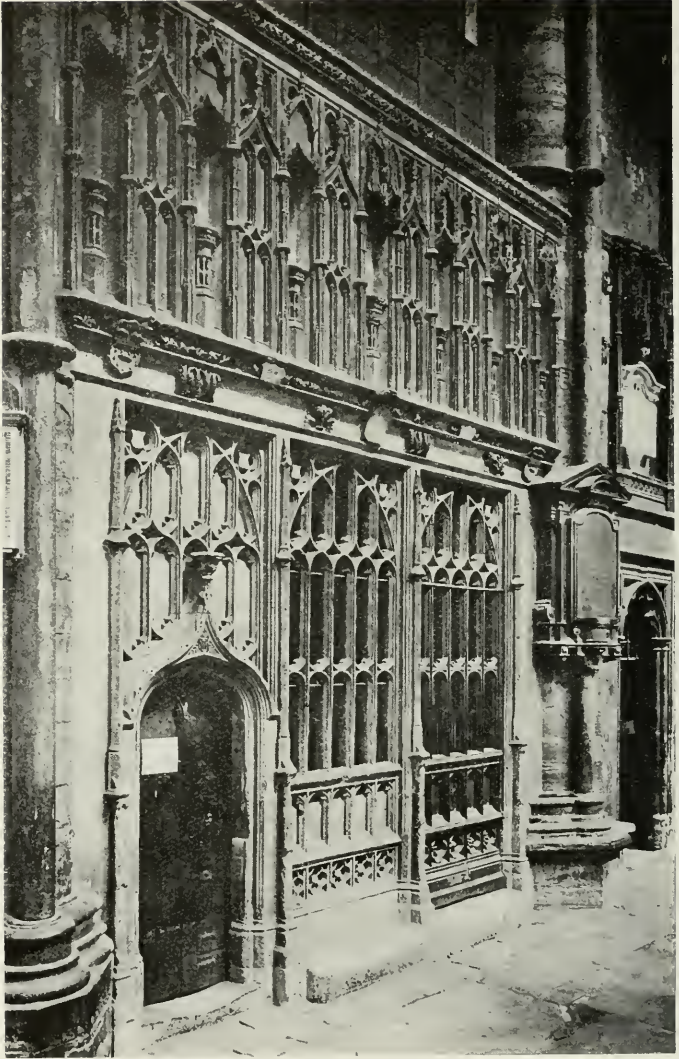
and their luxuriant carving. This process was continued throughout the fifteenth century, the mouldings became still more impoverished, caps and bases regained no whit of their early simplicity, and the forms of the arches of the vaults, and even of the gables, became depressed and shallow until no trace of the early sculptural quality remained. In doing this, however, the later builders acquired more wisdom than their



61. St Dunstan's Church, Stepney.

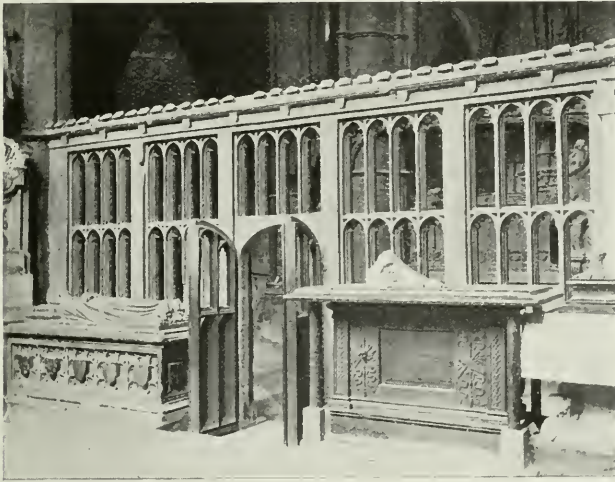
predecessors of the fourteenth century. The force of the first inspiration had been spent, two centuries of experience were behind them, and they were able to reduce the principles of their art to certain definite working formulæ. They accepted the position in which they found themselves, their special aptitude lay in the skilful use of certain structural forms for decorative purposes, especially in the use of the newly developed forms of window tracery. They set to work, therefore, to eliminate all that was incongruous from their general scheme of design, and in this way they created a style which for its own purpose was as harmonious and well-ordered as any art could be. They did for Gothic architecture somewhat the same service that the Romans did for Greek. They did not compete with it in its highest and most idealistic form, but they converted it into a practicable working style for the moderate as well as the supreme artist, and if the great movement of the Renaissance had not taken the form it did, their style might well have persisted to the present day. For this reason Perpendicular Gothic became the ideal style for the parish church, and when we remember the movement, set on foot by the Friars, for wide and lofty naves unobstructed by heavy piers, and built for utility rather than effect, we can understand how rapidly the more prosaic methods of design gained ground.

We must remember too, that we are now approaching the close of the mediæval period. The essential point in the history of the Middle Ages was the rescue of Europe by the Church from the ruinous effects of the disintegration of the Roman Empire. Loyalty and obedience to the Church had made men surrender much of their national independence and individuality, and Gothic architecture was the great outward sign of the



62. Screen, Islip Chapel, Westminster Abbey.

spiritual, even more than of the temporal empire which the Church possessed. The great task had now, however, been almost completed. The people of Europe were beginning to take their affairs into their own hands, and independence in life produced at once an independence in art. A reversion to classical forms was inevitable, the horizontal line was bound to conquer the vertical, and a human scale must be again introduced



63. Screen, Chapel of St Nicholas, Westminster Abbey.

into architecture. The student will be able to observe this tendency becoming more pronounced as the century advances, and he will see its chief expression in the continual framing within a square border of the pointed arch, the original significance of which it thus destroyed.

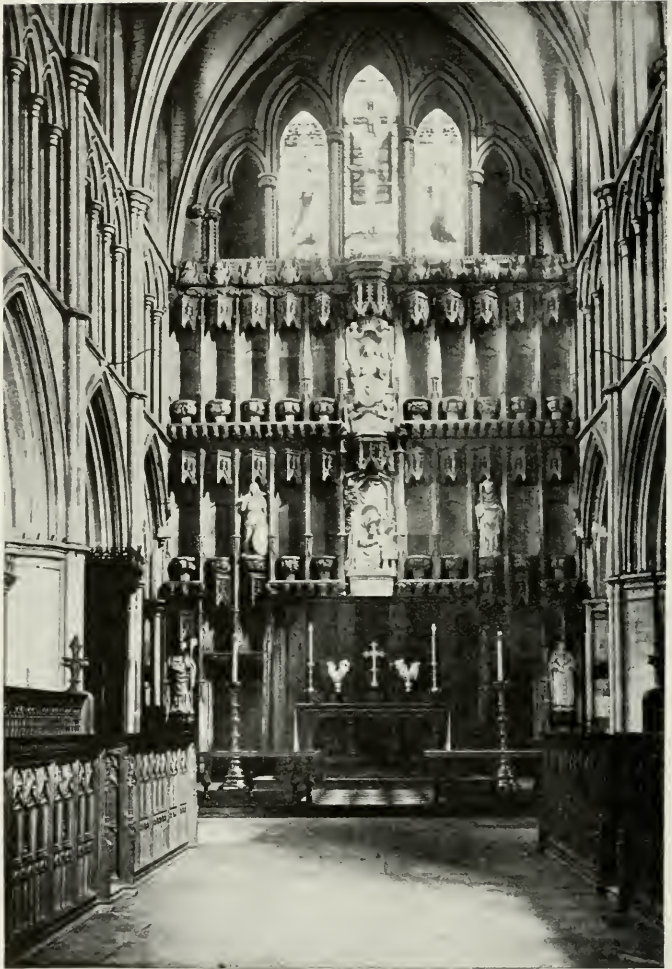
The most important piece of Perpendicular Gothic in London is the western part of the nave of Westminster Abbey. It took over a hundred years to build, having



64. Ambulatory, Westminster Abbey, showing the Bourchier Tomb (left) and Henry V's Chantry (right).

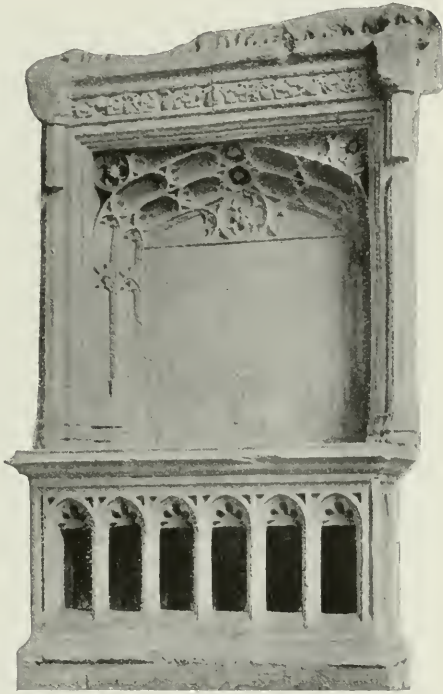
been begun about 1386 and not completed until 1497. In describing the thirteenth-century design at Westminster we found that for various reasons it was not a guide to the normal work of the time, and for a different reason the same thing can be said of this part of the nave. It was the usual practice in the Gothic, and indeed in other periods, to disregard the design in which an existing structure was built, and to make the additions to it in the fashion in vogue at the time of the alterations. At Westminster, however, the builders made an exception and the fifteenth-century bays of the nave are built in harmony with the earlier work, and but for their details might have been built fully a century earlier. In cathedral buildings elsewhere there was a tendency at this time to enlarge the clerestory at the expense of the triforium, and at Canterbury the latter becomes merely a panelled arcade. The better counsel that prevailed at Westminster has given us a magnificent nave, if it does not point out so clearly the division of the styles. Yet if we examine the work closely we shall see how changed is all the detail. The eight shafts that encircle the piers are here frankly cut from the drums of the piers themselves, and are worked upon them instead of standing free like those of the choir. The moulded string-courses are no longer light rings steadying the shaft against the pier, but are heavy bands taken right round. The capitals of the shafts are octagonal, and the bases are very much higher and are furnished with very different mouldings. The moulded lines of the main arches to the nave arcade have lost the thirteenth-century shapes, flatter curves having been substituted between shallower hollows, the altered character of which is particularly noticeable in the great arches that carry the western towers.

The normal detail of the period must be sought in



65. Reredos, Southwark Cathedral.

the parish churches of St Margaret's, Westminster ; St Olave's, Hart Street ; St Giles, Cripplegate ; St Helen's, Bishopsgate ; All Hallows, Barking, and St Dunstan's, Stepney. In all these will be found the usual slender piers approximating to the shape of a diamond in plan, each point of which has an attached shaft, separated from its neighbour by a flatly-moulded surface. The octagonal capitals carry arches which vary from the equilateral projection to the depressed (or *four-centred*) type. A comparison of these arcades with that of Austin Friars will tell its own story of the influence of the example set by the preachers so many years before.

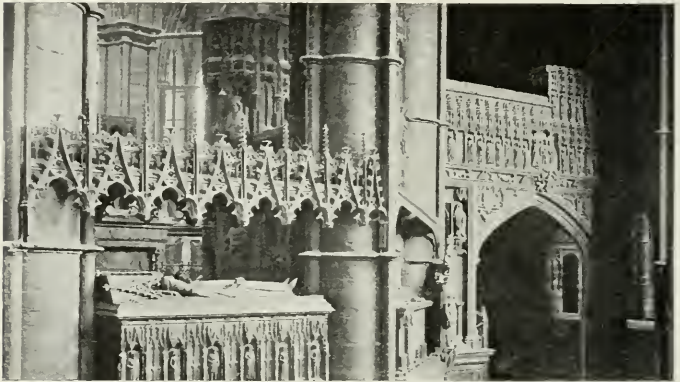


66. Recess and Traceried Opening in North Wall, St Helen's, Bishopsgate.

The fifteenth-century type of

Gothic derives its name of "Perpendicular" from the introduction of vertical lines into its window tracery. The fourteenth century expanded the size of the windows to fill the space between the wall piers and vaulting shafts, and converted a bay of masonry into a beautiful network

of stone and glass. In the south and west walks of the cloister at Westminster, as well as in the Abbot's Hall, one may see the geometrical tracery regularised into squares with small upright bars between them. This occurred between 1355 and 1365, and in a short time the number and length of these vertical bars had increased so much that the circular forms were quite excluded. In the great west window of Westminster Abbey, the windows of the chancel of St John's Priory,

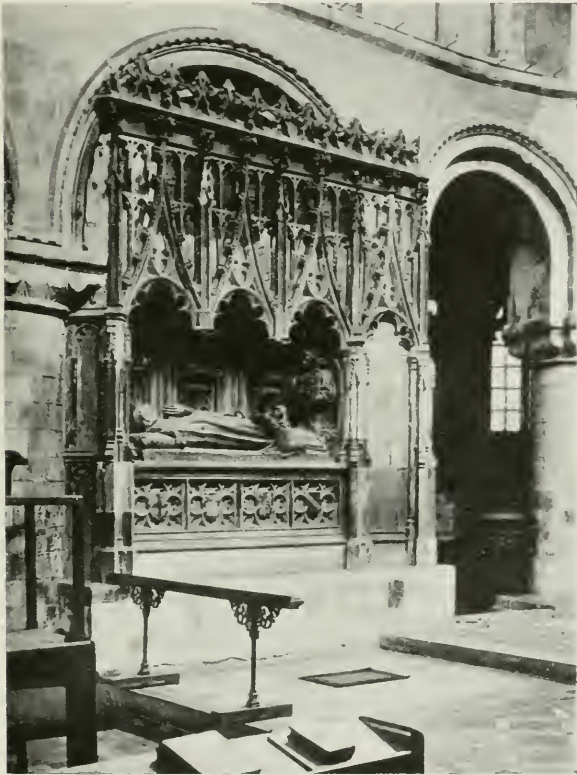


67. Tomb of Edward III., Westminster Abbey.

now St John's Church, Clerkenwell (Fig. 60), and those of St Dunstan's, Stepney (Fig. 61), the ordinary type of Perpendicular window is to be seen. The whole area is divided into narrow upright panels, arched and cusped above and sometimes also below, and where the window is very lofty, *transomes* or horizontal bars are inserted to divide the lights below the tracery.

Here we have the cool scientific hand of the fifteenth-century architect quietly subduing the spontaneous effusions of the artists that went before him, and

reducing the whole design to a single formula, which was to harmonise with the rest of his decorative scheme. There is little doubt that he had good reason for his



68. Rahere's Tomb, St Bartholomew's the Great.

apparent indifference to a more luxuriant type of beauty. The period was one of excessive expenditure on monuments, screens, and chantry chapels, as well as on the beautiful stained glass which was produced at that time.

This vast amount of stone tracery required, therefore, a simpler form to avoid the anti-climax which too much freedom of design would produce. To appreciate this, let the reader walk round the ambulatory at Westminster Abbey and he will feel the relief which the simple lines of the screens afford.



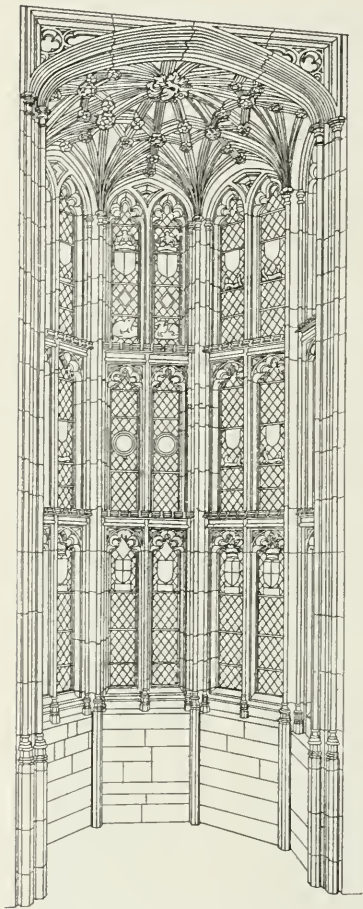
69. Gower's Tomb, Southwark Cathedral.

The finest chantry chapel in London is the Islip Chapel (Fig. 62), at the north entrance to the ambulatory, and though properly belonging by date to the next period, its fifteenth-century character is the excuse for including it here. Its tracery, mouldings, and carving, and the niched canopy overhead give a very complete



70. Nave, Westminster Abbey.

idea of the restraint and yet



71. Oriel, Crosby Hall.

work. Other good examples

the richness of the later work. Other good examples are—the canopy of St Erasmus over the entrance to the Chapel of St John the Baptist, the screen to the Chapel of St Nicholas (Fig. 63), the screen to the Chapel of St Paul containing the monument of Lord Bourchier (d. 1431), and most elaborate of all the chantry chapel of Henry V. (d. 1422), both of which last are shown on Fig. 64.

Although the bulk of the work of the fifteenth century is characterised by a charming simplicity of line, it was capable occasionally of a considerable overloading of ornament, as may be seen, for instance, on the staircases from the Confessor's Chapel to Henry V.'s Chantry. On the western side of the chapel is the back of the *reredos*, or screen behind the high altar, an elaborate piece of canopy work with a

band of sculpture over, which illustrates the life of the saint. The *reredos* was an important feature in the



72. St Stephen's Cloister, Westminster Hall (Houses of Parliament).

adornment of a church, and London has at least one fine example in the choir of Southwark Cathedral (Fig. 65). This, though falling just outside our period—it was given by Bishop Fox in 1520—shows a typical treatment, and follows the reredos at St Albans, and that at Winchester,



73. Oak Bosses from Wooden Vault of old Nave, Southwark Cathedral.

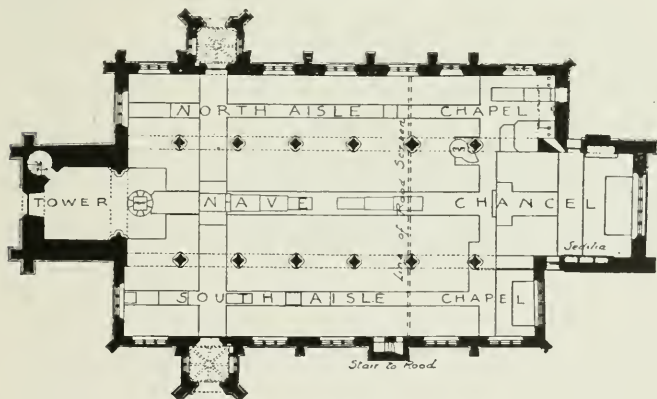
the latter being also a gift of the same donor as the Southwark screen.

The custom of filling up screens, tombs, even blank walls, with perpendicular tracery became firmly established, and even the iron grille to Henry V.'s tomb is treated in an exactly similar way. The traceried opening in the north wall of St Helen's Church, looking

from the cloister to the altar, is a pretty example (Fig. 66). The altar tombs themselves were decorated with cusped panels, enclosing generally heraldic shields. Panels had been inserted first singly, or in twos, between the niches of the earlier figures, as in Edward III.'s tomb at Westminster (Fig. 67), but the panels eventually remained alone. Bouchier's tomb (Fig. 64), Westminster, and Rahere's (Fig. 68) at St Bartholomew's are good examples, and both retain fine stone canopies above



74. Boss of Vault to Oriel, Crosby Hall, with Helm and Crest of Sir John Crosby.



75. St Dunstan's, Stepney. Plan.



76. Southwark Cathedral, before alteration, showing existing Tower.

them. Gower's monument at Southwark, also with a beautiful canopy, is panelled with upright but shallow niches, a reminiscence of the figures that were no longer the fashion (Fig. 69).

In the stone vaults of the fifteenth century the desire for panelled surfaces produced an increasingly elaborate system of vaulting ribs, and at the same time the pitch of the vault was lowered. In the western bays of the nave at Westminster (Fig. 70), the height of the roof was kept at the same level as the earlier work, but the number of the ribs is doubled, occasioning a corresponding increase in the carved bosses at the intersections. The south and west walks of the cloister present the best examples of the period, and where they adjoin the earlier vaults the difference in height is marked by two charming traceried panels. Later in the century, as the ribs grew

more numerous and the spaces between them—the web—became narrower, small cross-ribs were introduced to divide their length, much as transomes were placed in the lofty Perpendicular windows. This produced at first what is called the *lierne* vault which can be seen in the roof of the oriel or bay window at Crosby Hall (Fig. 71) and in the crypt of St Stephen's Chapel, Palace of Westminster (Houses of Parliament). From it developed the final type—the vault of fan tracery, a suggestion of which is to be seen in the porch of the Church of St Sepulchre, Holborn, a fully developed example being found in the cloister of St Stephen (Fig. 72).



77. Tower of Barking Parish Church.

The division of the vault into panels similar to the openings of the window had suggested a like enrichment of tracery, and the great number of ribs springing from each point of support gave it the form of a spreading

fan. It will be seen, then, that the fifteenth-century methods tended to make the vault an elaborately enriched



78. St Giles, Cripplegate.

ceiling, and in Henry VII's Chapel at Westminster an almost incredible point was reached in the lightness and delicacy of its lace-like stonework.

In the parish churches the stone vault was seldom used but was replaced by the wooden roof, which had played a greater part in English work than abroad.* The various types employed will be described later, together with the roofs of the great halls and chapels of our domestic

buildings. The introduction of the flat tie-beam roof of low pitch covered with lead, over both nave and

* In the old nave of Southwark Cathedral (destroyed in the last century) was an interesting oak roof designed to imitate a stone vault. A number of the finely carved bosses from the roof are preserved and are shown in Fig. 73, and can be compared with the heraldic stone boss from the oriel vault at Crosby Hall (Fig. 74).

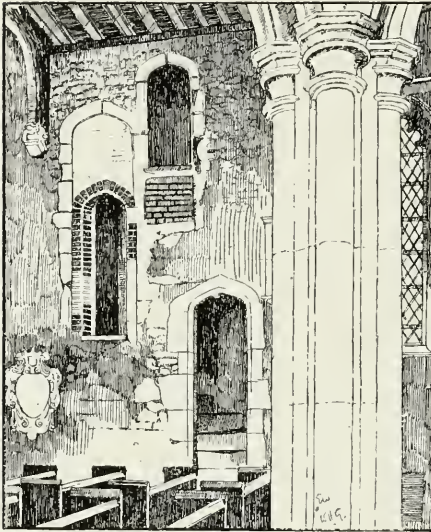
aisles, rendered the steep gable unnecessary, and produced the effects to be seen in the view of Stepney Church (Fig. 61), where the battlemented parapet which surrounds the building is carried over the depressed slope



79. West Cloister, Westminster Abbey, showing Door to Nave.

of the gable. This building (for plan see Fig. 75), a typical parish church of its time, indicates how completely the fifteenth century had lost the spirit of the earlier Gothic period that had been so impatient of restraint, so eager to pierce the sky-line, so bold in its aspiration to

rise. The square battlemented towers which are the pride of the Perpendicular period, though often lofty and well proportioned, are quite unlike the spires and steeples of the thirteenth and fourteenth centuries. Their division into stages by well-marked string-courses gives emphasis to their new character and binds them to the general composition of the church. The central tower of St

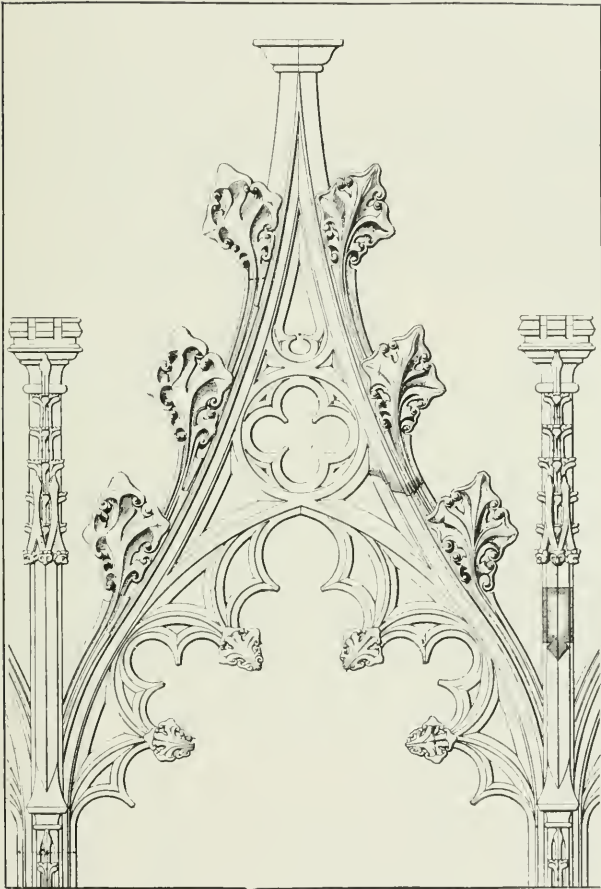


80. Doorways of Rood Stair, St Dunstan's, Stepney.

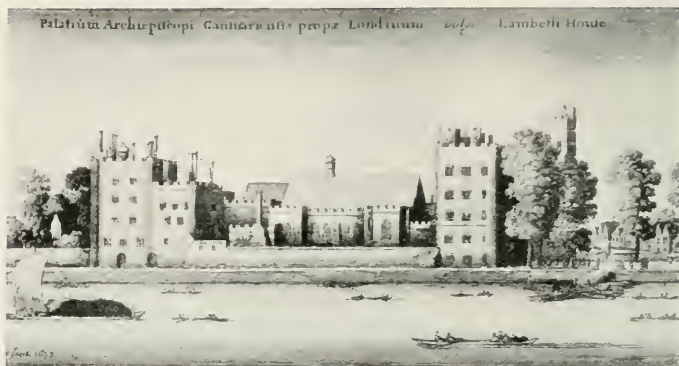
Saviour's, Southwark (Fig. 76), and the western towers of Stepney (Fig. 61) and Barking (Fig. 77) are good examples, and further variations can be studied in St Giles, Cripplegate (Fig. 78); All Hallows, Staining; St Sepulchre, Holborn; Hackney Old Church, besides many others, as at Putney, Fulham, Bromley-by-Bow, Lam-

beth, and Bromley in Kent.

The long range of clerestory windows in the larger parish churches is a familiar feature in their general design—their simple tracery beneath depressed arches has a cumulative effect as they are seen, undivided by buttresses, piercing the wall above the aisle roof. St Margaret's, Westminster, and St Giles, Cripplegate



81. Canopy to Stall from St Katherine's Hospital (now St Katherine's, Regent Park).

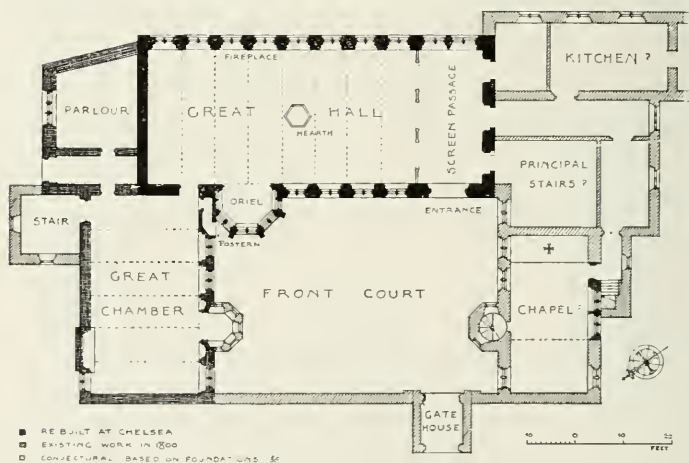


82. Lambeth Palace.

From Hollar.

(Fig. 78), are examples of the charm which the simple repetition gives, especially when seen through the foliage of the neighbouring trees.

Like those of the windows the arches of the doors



83. Plan of original Buildings, Crosby Hall.

have a tendency to become depressed, and are nearly always enclosed within a square label moulding (Fig. 87). The spandrels or panels between the arch and this square frame are carved with simple foliage. The reader should compare the two west doorways of St Helen's, Bishopsgate, the one to the south being a restoration of a thirteenth-century door, and that to the north being late fifteenth century. A good unrestored



84. Fifteenth-century Bridge over Moat, Eltham Palace.

example of the latter date is within the north porch of All Hallows, Barking. A rather remarkable late fourteenth-century door leads from the west walk of the cloister into the nave of Westminster Abbey. Between two segmental arches are introduced some charming circles of tracery, the whole being designed in complete harmony with its position at the end of the cloister (Fig. 79). Small doorways with depressed arched heads

in two stones are to be seen to the rood-loft stair, St Dunstan's, Stepney (Fig. 80).

Perpendicular ornament is usually contained within square outlines, and is applied often at a series of points instead of in continuous bands. The square flower or



85. Gateway, Barking Abbey.

leaf is found carved over the shallow hollow of the mouldings, so that the whole length of the latter is studded with ornament. Crockets, cresting, finials, all are square in form. The canopies of some of the stalls from the Chapel of St Katherine's Hospital (originally on the site of St Katherine's Dock) are preserved in the Chapel of St Katherine, Regent's Park, and present a good type of this foliage (Fig. 81).

The great success of the fifteenth century, however, was the application of the forms of tracery to the panelled surfaces of its altar tombs, its screens, its varied types of woodwork, and the furniture of the church. The familiar structural feature, the battlemented parapet, is largely used as an ornament in wood and stone, and its

presence is good evidence of the fifteenth-century date of the work.

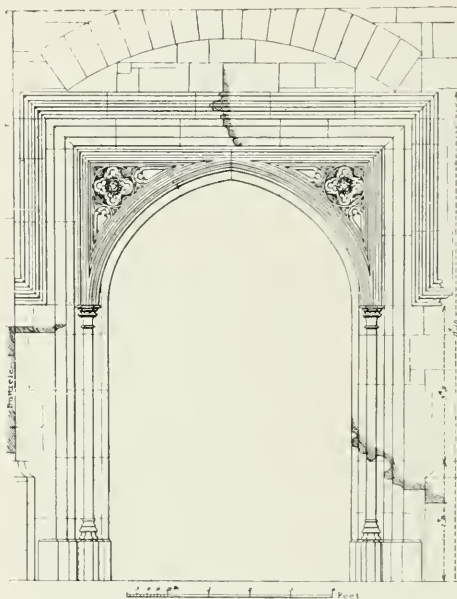
The domestic architecture of the Perpendicular period of Gothic produced some magnificent buildings, and we have in or near London substantial remains of at



86. Gateway, Lambeth Palace.

least four palatial mansions, besides the Abbot's Lodging at Westminster, and the fifteenth-century parts of Lambeth Palace. These are the royal palaces of Westminster and Eltham, the archiepiscopal palace of Croydon, and the hall of the wealthy City merchant Sir John Crosby.

If we add to these the Guildhall, the Chapel of the Savoy, the Hall of the Merchant Taylors, the great Dormitory of Westminster Abbey, and the gateways of Barking Abbey and the Priory of St John at Clerkenwell, we have no mean array of examples from which to draw our knowledge of the time.



87. Door to Hall, Eltham Palace.

Fifteenth-century Gothic was equally adapted to the spacious interiors of the parish church and to the lofty hall of the king or of his subject. And for outside grouping it mattered not whether it was the simple association of nave and aisle roofs with the sturdy church tower, or the grouping of lodgings and stables about

the great hall, in each its quiet dignity and level beauty were shown to equal advantage. The buildings of Lambeth as seen from the river give a delightfully complete idea of a Gothic mansion (Fig. 82).

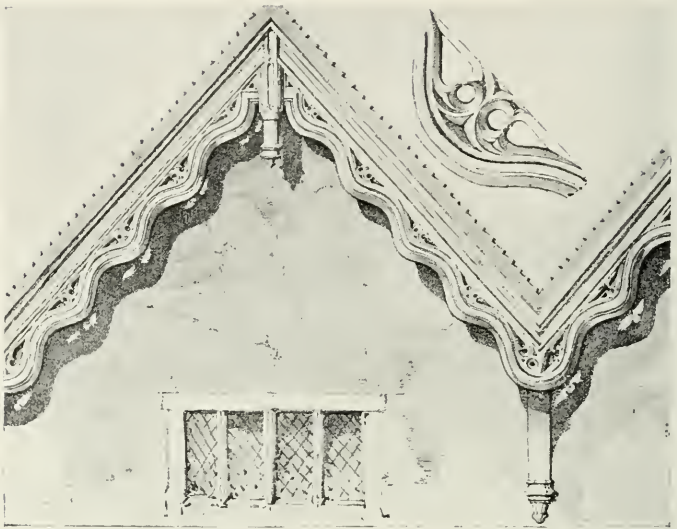
Before we examine the details let us glance briefly at the plan of an English house, taking the original arrangement of Crosby Place as our guide (Fig. 83).

From the street we enter the main courtyard by a gateway. Before us is the great hall; to the left is a wing containing the private apartments, by this time grown beyond the size of a single room. This wing is of two storeys—the lower the private dining-room and the upper a withdrawing-room of equal extent. To the



88. Guildhall, Crypt or Vaulted Undercroft.

right is a wing which seems probably to have contained the chapel. Let us enter the hall—as rebuilt at Chelsea it retains its ancient arrangement and exact proportions—and we see at once that in spite of the private wing the hall was still the great centre of the house, the place for meals and for all the principal family functions. We enter at the south end behind the screen and beneath



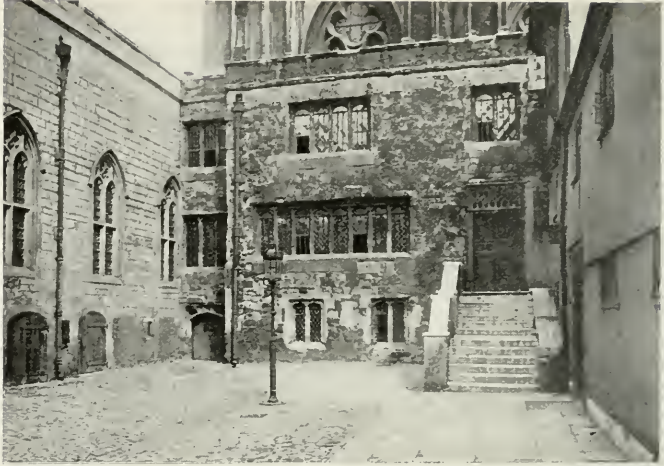
89. Oak Gables, Eltham Palace.

the gallery. To the right, doors led to the kitchen, to the south wing, and to the staircase that communicated with the gallery by which the upper rooms at the end of the house were reached—for the lofty hall divided the building into two halves with no communication above the ground floor. Passing through the screen we see the great roof with its louvre over the central hearth. A wall fireplace is also provided at the upper or dais end and opposite is the great oriel window, the only one which approaches at all nearly to the ground. All the other windows are set high up in the walls, a rule seldom neglected and that only in some earlier buildings. From the upper end is the door leading into the north wing, which is also approached from the outside by the little postern door that remains under the shelter of the oriel.



90. Windows of Refectory, Westminster Abbey.

At Eltham Palace in the great area covered by a royal dwelling we find much the same idea in the essential arrangement (Fig. 58). The great hall—which still stands and is one of the most precious relics of the time of Edward IV.—is approached by a door at the east end. The framework of the screen is still in its place, as are the doors to the old kitchens through the end wall. The daïs and throne occupy a recess at the upper end and are supported on either side by two oriels, square in plan, from which doors lead to the private apartments. The central hearth is shown near the daïs as there is no wall fireplace here like the one at Crosby Hall. The chapel, which projected out into the great court, must have been a magnificent building, with its staircases to the royal gallery and its chaplain's lodging. On the outer side of the moat, across the beautiful fifteenth-



91. Abbot's Courtyard (Deanery), Westminster Abbey.
Hall on the left.

century bridge with its three noble arches (Fig. 84), is a house styled "my lord chancellor his lodging." It is built of timber and has survived the destruction of the greater part of the palace itself. One can see in its plan, though little bigger than a cottage, that the same arrangement held good for large and small houses. The hall, the screen, the oriel, the withdrawing-room, the staircase, and the kitchen with its great fireplace, are all here in practically the same relative positions, reproducing on a small scale the essential parts of a mediæval dwelling.

The fine oriel windows, so conspicuous in Crosby Hall and Eltham Palace, are lacking at the Abbot's House, Westminster, in Westminster Hall, and in Croydon Palace. In the Abbot's Hall the windows are fairly low, although the general custom was to raise the sills of the windows a considerable height above the floor, keeping the oriel alone within reach of the eye.

In the examples of which a list was given a page or two back (pp. 123, 124) we may see all the chief features of domestic architecture, some in one place and some in another. If we would look on the gateways of the period we can seek the ancient entrance to the great Abbey of Barking (Fig. 85), which is said to have been built early in the fourteenth century, but has probably been remodelled. Archbishop



92. South View of Hall, Eltham Palace.

Morton's beautiful gatehouse at Lambeth (Fig. 86) in brick and stone, built in 1490, and that of the Priory of St John at Clerkenwell (1504), give another type of gateway with broad flanking towers, the latter much restored, but with the original vaulting beneath the arch. The next feature is the porch, which has been retained at Croydon Palace alone, where the fine doorway and vault beneath the ruined upper room furnish



93. Oriel, Crosby Hall, Chelsea.

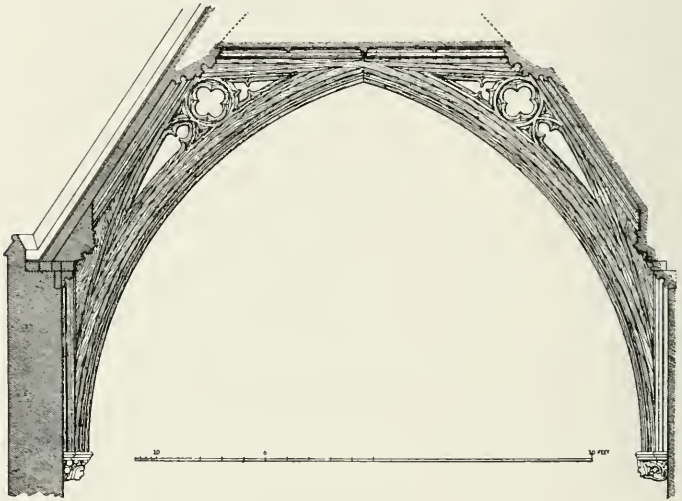
an excellent example of its kind. The porch at the Guildhall constituted a vestibule or gatehouse and porch combined. Of doorways Eltham possesses a good external example (Fig. 87), and at Crosby Hall the doorway to the great chamber furnishes a useful interior type. Note how in both cases the arch is framed beneath square mouldings which enclose the triangular panels or spandrels, the former being adorned with the badge of Edward IV., the *rose en soleil*. The great vaulted undercroft or crypt beneath the Guildhall (Fig. 88) is well worth a visit to see on how beautiful a substructure the Gothic builders raised their lofty halls. The crypt of the Abbot's Hall at Westminster has a solid block of masonry

to support the floor beneath the probable position of the central hearth. We have already noticed the remains of the screen at Eltham, and the holes in the wall are yet unfilled where the beams supported the gallery above the passage. The doors in the end walls of the hall, which led to kitchen, buttery, and pantry, are preserved at Eltham and the Abbot's House, Westminster. There were three charming doorways in this position at Croydon before the end wall fell down in 1830, through the removal of the kitchen wing. Part of the buildings formerly used as kitchens at Eltham are still in existence, and the beautiful carved barge-boards to their gables are good examples of a feature that is becoming very rare (Fig. 89). The kitchen of the Abbot's House and that at the Merchant Taylors' Hall are the only ones of mediæval date that are still employed as of old. The latter is a fine square room of large dimensions with an arcade of three arches on one side. It is on the model of the great monastic kitchens, and the stone corbels in the wall make it probable that it was crowned in the usual manner by a lofty vault with openings from the flues of four large angle fireplaces.

Returning to the great hall, let us examine the windows and the timber roofs in detail, for they depend very much on one another and are designed in the same bays to obtain the right rhythm and harmony. The roofs are supported, as we shall see in a moment, by framed *trusses* or principals which span the hall at intervals and perform a similar function to the transverse arches which divide the Gothic stone vault. It is the design of these trusses that gives such beauty to the open timber roofs, and as each principal is brought down for support to a lower point than the filling between, the series of these wooden arches divides the wall into natural compartments or bays. In each bay is placed a window,

and since the great halls were nearly always lighted on both sides, the symmetry of the long range of lights became a feature of great beauty.

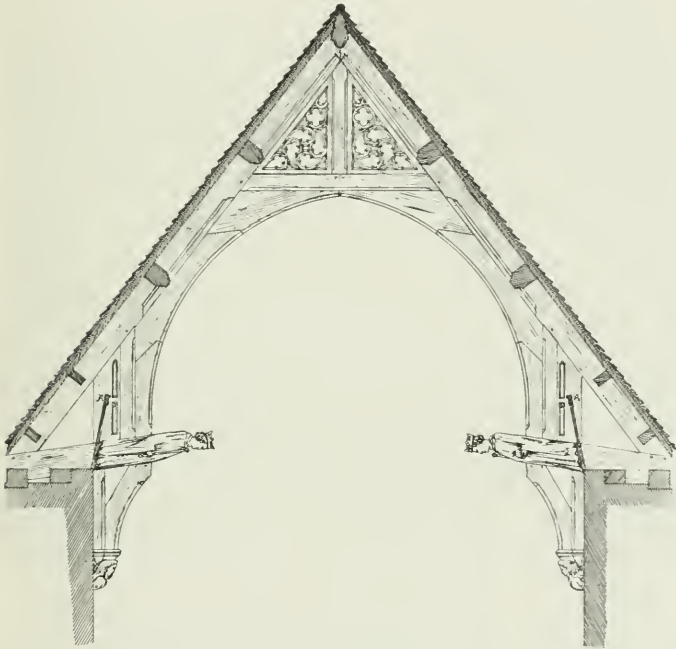
The windows were usually lofty in proportion, of two lights, with simple tracery within the arched head. The dormitory at Westminster, now the hall of the school; the refectory, to be seen from the garden of Ashburnham House (Fig. 90); and the Abbot's Lodging, as viewed



94. Roof of Guardroom, Lambeth Palace.

from the Sanctuary or from the courtyard (Fig. 91), give good examples of the fourteenth century. The depressed arches of those at Crosby Hall or Eltham Palace reduce the tracery to a single opening above the two cusped lights, the cusping, however, being of a very refined form, a somewhat similar design being found in the one remaining window at the Guildhall. At Croydon the windows are less lofty and have three lights, a common type of the smaller buildings of the fifteenth century.

At Eltham two windows of twin lights are grouped under each bay of the roof, and are separated by a richly moulded mullion (Fig. 92), a feature reproduced at Crosby Hall at the south end only, over the gallery. Between the windows, and generally at the line of the springing of their arches, were placed the beautifully



95. Roof of Chancel, Beddington Church.

carved stone corbels which support the principals of the roof. At Crosby Hall and Eltham these corbels are in the form of elaborate moulded pendants, while at Croydon they are adorned with fine heraldic shields.

The great hall, owing to its height, was generally raised above the roofs of the buildings at either end,

and at Westminster Palace and the Guildhall important windows were placed in the gables. At the former of these, an excellent example of Perpendicular tracery remains, though completely restored. All other lights, however, were less elaborate than the great oriels* or bay windows which focused the whole grace and beauty of the period. Square in plan at Eltham, five parts of

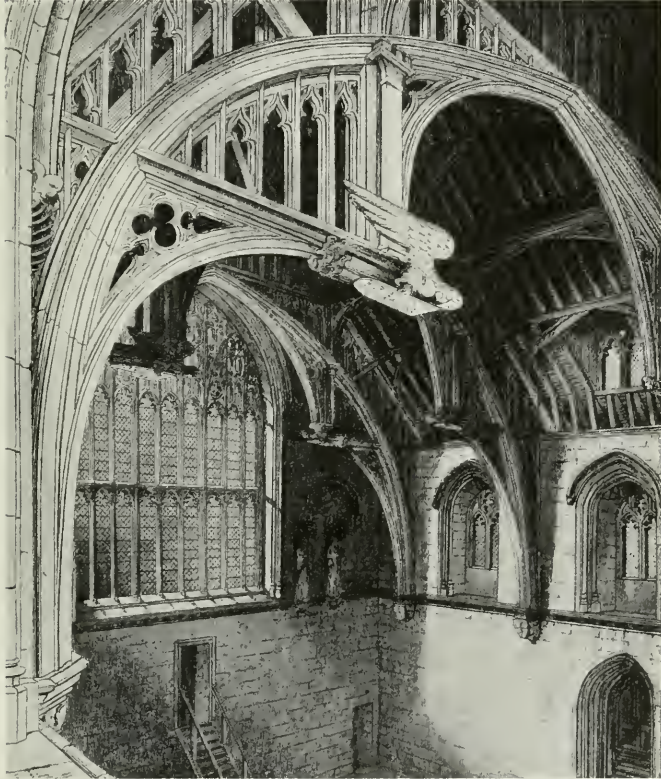


96. Great Hall, Eltham Palace.

an octagon at Crosby Hall (Fig. 93), they traverse with a wonderful boldness the whole height of the wall, and are vaulted with graceful types of the *lierne* vault (Fig. 71). It is little wonder that the builders of the

* Modern usage restricts the term "oriel" to an overhanging bay window on an upper floor. Formerly it was applied to any bay window (particularly that of the great hall), and to a recess, porch, or other small projecting apartment.

Early Renaissance were tempted to repeat this rich effect in all their windows till their buildings earned for themselves the description of "more glass than wall."



97. Westminster Hall, Roof, showing Hammer-beam.

The arched opening to the oriel brought to a square head with carved spandrels; the transome bars dividing the window into three stages; the repetition of the lights in panels on each side of the recess; and the

little octagonal caps and bases to the vaulting shafts—all these are evidence of the fifteenth century and the third period of Gothic architecture (Fig. 71).

The great timber roofs which covered the domestic hall and chapel, and which took the place of the vault in the nave and aisles of our churches, are perhaps best considered together, since their function and design were the same in church and house. The essential point in view in the construction of a roof of wood is to prevent its weight thrusting out the ends of the rafters, and with them the walls, for the danger is the same as that of the stone vault that continually threatens to fall. The thrust of the vault was met by buttresses, but that of a framed roof should be neutralised by the *tie-beam*, although buttresses were often added. The simplest type of roof, then, is where each pair of rafters is tied together by a cross-beam at their base, or where—as is possible with oak—the tie occurs higher up, when it receives the name of the collar-beam. Such a roof is that over the chancel of old Chelsea Church, recently uncovered and preserved. It was found, however, that there was no need for every pair of rafters to be framed together in this way, as long as at regular intervals there was provided a “principal”—in effect a timber arch—which could support by longitudinal beams the intermediate roof covering. It is in the various designs of these principal *trusses*, and in the methods used to avoid the direct tie-beam, that we find material for reducing them to a general classification.

The two first centuries of the Gothic style saw many simple designs of tie-beam and collar-beam roofs, with extra supports (“struts” and “braces”) in the form of pointed arches, and the addition at times of a post from the beam to support the ridge. In the thirteenth century these timbers were plain and severe, but in the fourteenth



98. Crosby Hall. Oak Roof or Ceiling (as re-erected at Chelsea).

the various spandrels or triangular spaces left by the constructional beams were often filled with pierced tracery as in the guardroom at Lambeth Palace (Fig. 94) and the later chancel roof at Beddington,* near Croydon (Fig. 95). At Croydon Palace the collar is practically supported by a wide wooden arch that spans the hall, and springs from two octagonal pillars, themselves supported on corbels. In the Beddington roof a new feature appears, which was to give a fresh and more magnificent character to the roofs of the Perpendicular period. This is the "hammer-beam," here vigorously carved with the crowned heads of kings. The idea of the hammer-beam was to provide a projecting support for the arched brace to the collar-beam above, the theory being that the latter helped to carry the roof, whereas in reality it was merely a tie. But faulty though this construction was, it held such infinite possibilities of the most decorative treatment that it soon became the recognised method of roofing. The hammer-beam was projected forward further and further, until it in turn required the support, first of one arched bracket as in the roof of the Westminster Dormitory (School Hall), and later of a second hammer-beam and bracket as in the Elizabethan roof of the Middle Temple Hall (Fig. 130). The finest roof of this, or, indeed, of any type, is that built by Richard II., spanning the historic Westminster Hall (frontispiece). The far smaller roof erected by Edward IV. at Eltham Palace may contend for the second place (Fig. 96). Of the former, the unity of composition, the faultlessness of the lines, and withal the mystery of its dark arches, and the sombre angels of its hammer-beams (Fig. 97) combine to make it unrivalled. At Eltham the heavy mouldings and bold pendants give a unique

* This roof was restored by the late Mr Ewan Christian.

character of richness and strength. In both examples may be seen pierced panels of tracery and moulded arches, which, in form and character, belong to the Perpendicular period.

We have already alluded to the flat pitched roofs of the fifteenth-century parish churches, which form a new type of tie-beam roofs or ceilings. The tie-beams themselves are generally slightly arched, in harmony with the use of the depressed arch of the period, and the space between is panelled to the same curve or slope. From this time the open timber roof becomes a rarer feature, and the ceiling with beams and panels takes its place (*vide* St Olave's, Hart Street). The transitional phase, however, has given us, in London, a most exquisite and curious roof in that of Crosby Hall, now at Chelsea (Fig. 98). The arched ceiling is not formed of a single tie-beam, but of two which cross one another like a pair of open scissors, and allow of a higher pitch. The roof is divided into eight bays by these deeply moulded beams, and with the help of others its surface is formed into numerous panels. At the intersection of the prin-



99. Pendants of Roof, Crosby Hall.

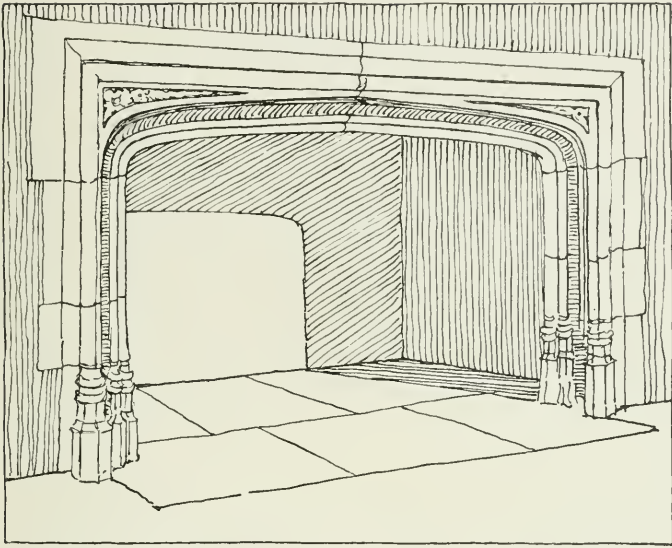
At the intersection of the prin-

cial beams hang long moulded pendants with hollow octagonal finials, each finial being the starting point of four arches with traceried spandrels, which form the great cusps of the main arch (Fig. 99). It is as though the idea of fan vaulting had been applied to timber, and the illusion is strengthened by the wooden arches over the windows and the carved ornaments that imitate the bosses at the intersection of the ribs. It is in such examples as this, executed in 1466, that we feel the resourcefulness of Gothic design, even after three centuries of unparalleled activity.

We can now complete our survey of the features of the domestic hall and its dependent buildings. The fireplace, which we have seen with hood and corbels in the thirteenth century, was soon confined to a single wide arch, square-framed as the period required, and sometimes surmounted by a band of cusped panels similar to those which we have seen upon the contemporary altar tombs. The fireplace at Crosby Hall gives an excellent idea of the simpler form* (Fig. 100). Of the great external chimney-stacks, original examples are rare, although portions may remain at the Charterhouse and elsewhere. The elaborate types designed in the succeeding Tudor period have generally taken the place of the earlier work.

The domestic chapels of this time have mostly disappeared. Part of the Charterhouse Chapel is mediæval, and the chapel of the Hospital of the Savoy, though greatly restored, stands the sole relic of this ancient mansion and hospital. The "fair chapel" at Eltham shown on the plan has disappeared, and that at Croydon was rebuilt at a later period. Westminster Palace, at which was founded a college of priests in

* Another example is preserved in the Inner Temple, in the pantry near the hall.



100. Fireplace, Crosby Hall.

the service of the king, retains the crypt of its chapel, and the fine cloister with beautiful fan traceried vaults (Fig. 72) was built in the reign of Henry VIII. with its little oratory projecting into the green square which the cloister surrounds (Fig. 59). It was, of course, completely restored by Barry and Pugin when the Houses of Parliament were built, but it is valuable evidence of the more elaborate type of building which became attached to a royal residence.

We have not said very much on the subject of timber buildings, although there is no doubt that very considerable parts of the domestic structures were in wood. This is clear from the Eltham plan, and curiously it is at Eltham that we have the most complete relic of this charming method of building. The three gables to the east of the great hall have still

their original timber, the moulded horizontal beams and carved barge-boards (Fig. 89), being not only exquisite in design but instructive to the full. The fifteenth century had witnessed an important accession of enthusiasm in the production of great domestic architecture, and the movement, once begun, gathered to itself a momentum which lasted until nearly three centuries later. The history of architectural development henceforward is concerned with the country house and the town mansion. The Church had done her great temporal work, and when she laid her task aside, architecture—the faithful mirror of history—deserted her service and turned to another master.

VI.

TUDOR ARCHITECTURE IN LONDON.

(1500-1558.)

Henry VII., 1485-1509.

Henry VIII., 1509-1547.

Edward VI., 1547-1553.

Mary, 1553-1558.

Principal Buildings—

Henry VII.'s Chapel, Westminster Abbey	-	-	1502-1510
Croydon Palace, Chapel, &c.	-	-	<i>c.</i> 1555
Richmond, Gateway	-	-	<i>temp.</i> Henry VII.
Fulham Palace, Quadrangle	-	-	" "
Churches—			
St Peter ad Vincula, Tower of London	-	-	<i>temp.</i> Henry VIII.
St Andrew Undershaft	-	-	1520-32
St Giles, Cripplegate	-	-	1545
Hampton Court Palace	-	-	<i>temp.</i> Henry VIII.
Westminster Hall, Cloister, and Oratory	-	"	"
St James's Palace	-	-	"
Eastbury Manor House, Barking	-	-	<i>c.</i> 1557
The Charterhouse—the Washhouse Court, &c.	-	-	1500-1535
Lincoln's Inn, Gateway, &c.	-	-	1518
St John's Institute, Hackney.			
Canonbury Tower.			
The King's House, Tower of London.			
Oriel, St Bartholomew's; capitals, Chelsea old Church, &c.			

THE reigns of Henry VIII., Edward VI., and Mary, which we have selected as including the greater part of what is known as Tudor architecture, witnessed a profound change, not only in style but in the very

principles which underlie the idea of style itself. The cause of this was the great European movement which we call the Renaissance, because it revived the classic styles of building and invoked in every department of life the powerful influence of the Greek and Roman civilisation. It was a rebirth of literature, painting, sculpture, and architecture, and it was contemporary with a deep change in thought and in national life, whereof the establishment of the Protestant Church was not the least important outcome. At the beginning of Henry VIII.'s reign the Renaissance was already a century old in Italy, but English architecture felt scarcely a trace of its influence until the beginning of the sixteenth century, and so stubborn was the Gothic tradition in this country that it could not become naturalised until the reign of Elizabeth, and then only in a mingled form—Renaissance design indeed, but with a strong Gothic flavour. The struggle was a similar one to the long conflict between the Anglo-Saxon and the Norman tongues, the result of which was the triumph of the English structure though half the language became Norman-French. It is still a debatable point, whether or no the traditional forms of the English house have not become permanent in spite of the classic detail with which they are everywhere clothed.

The points to remember in Henry VIII.'s reign are two. First, the dissolution of the greater monasteries in 1539 which finally weakened the "official" Church and led the way to the king's patronage of the Reformation. Second, the great building activity of Henry VIII. and his introduction into England of many Italian artists and craftsmen whom he employed upon his works.

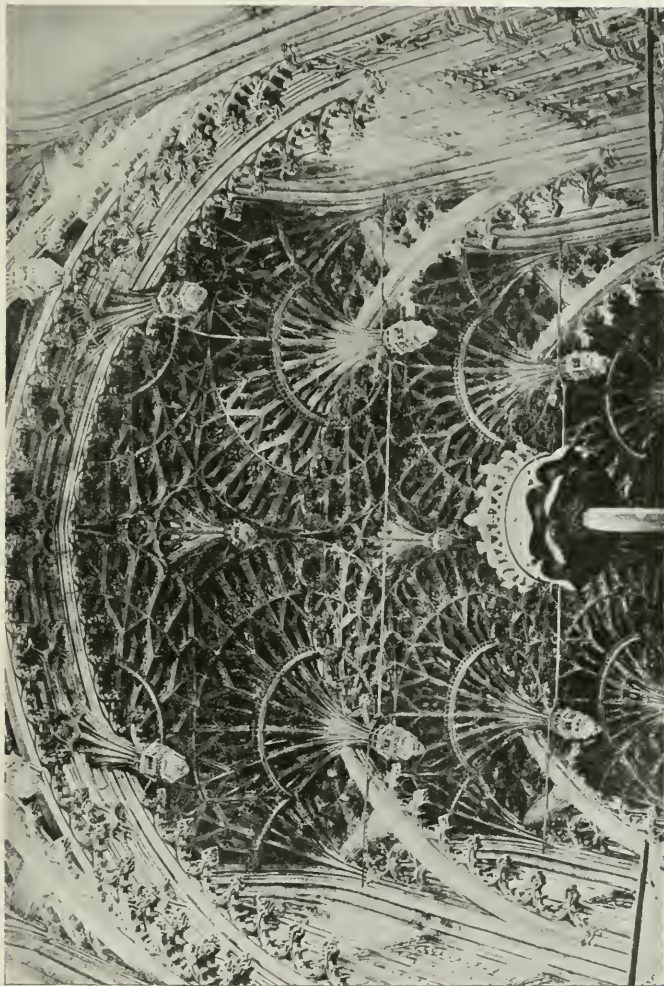
We find, then, the natural homes of Church architec-



101. Henry VII.'s Chapel, Westminster Abbey.

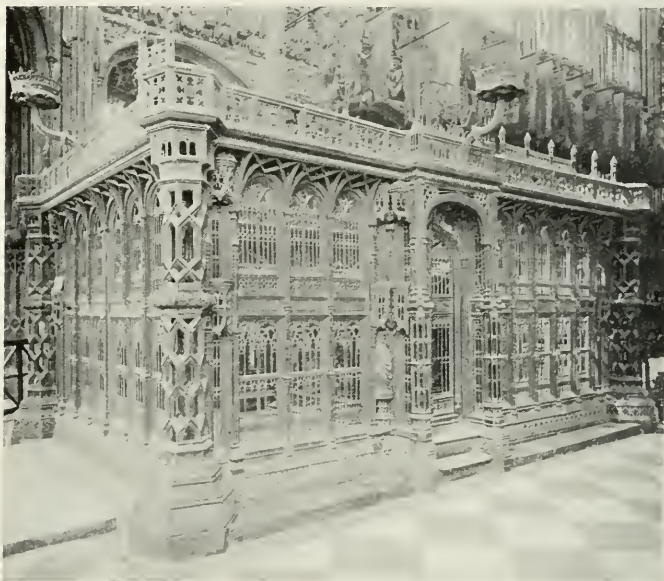
ture—the monasteries—banished. The number of parish churches, so largely increased in the fifteenth century, was amply sufficient for the needs of the people, who were further provided with many of the Church buildings of the dissolved monastic houses. On the other hand great encouragement was given to the establishment of large private houses through the wholesale disposal of the domestic buildings of the monasteries and their purchase by persons of wealth and position. Remove the church from the conventual plan, and place in its stead a gatehouse with the domestic buildings completed on either side, and you have at once the normal plan of the fifteenth-century mansion, the few superfluous buildings being easily convertible into private use. This wide conversion of the settlements of the Church to a purely secular use is the reason for the appearance of the words “Abbey,” “Priory,” &c., in the names of so many country houses. The best existing example in London is the great establishment of the Charterhouse, which, after passing through the hands of various noblemen, was sold to Thomas Howard, Duke of Norfolk, in 1565.

In these changes, which were political, social, and religious, we can see reflected the gradual transformation in art, all being part and parcel of the new European movement. The student must keep clearly in his mind that these changes were manifested in two distinct ways. First, he can look for a further development of the new character which the native Gothic had already acquired in the fifteenth century—the elaboration of the panelled forms, and the confinement of the arch within its square frame, which, as we have seen, is an important foretaste of the classical idea. Secondly, he can see the designs of the pure Italian Renaissance introduced within its Gothic setting, the work either of



102. Fan Vaulting, Henry VII.'s Chapel, Westminster Abbey.

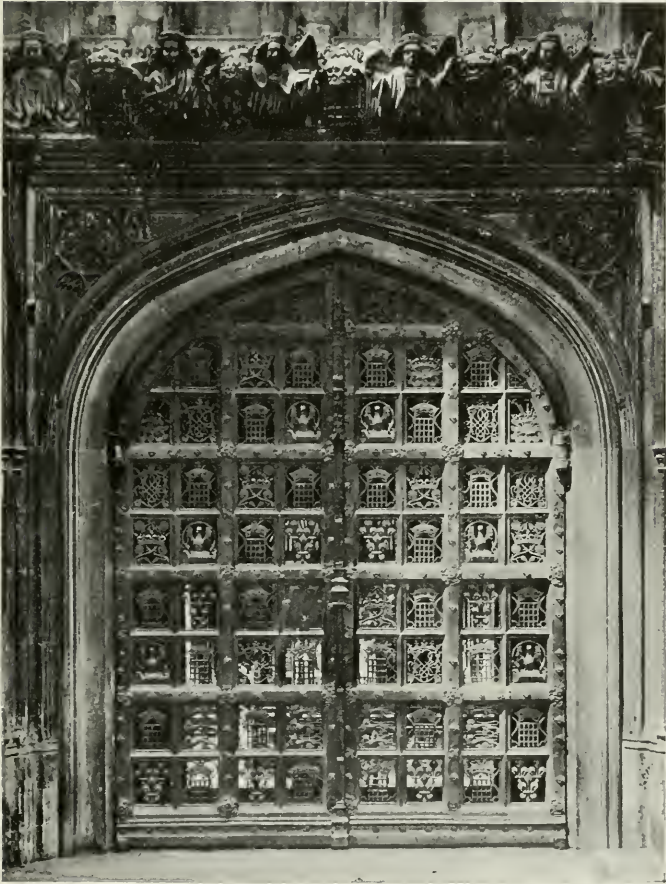
foreign workmen, or executed beneath their personal supervision. These two things had not yet become fused into one, the English and the foreign are to be found side by side, and during the Tudor period they can be studied separately, their contrast being all the more instructive.



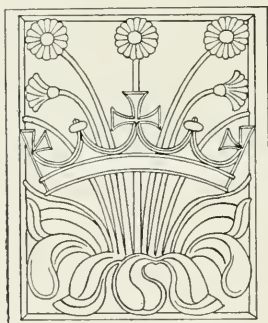
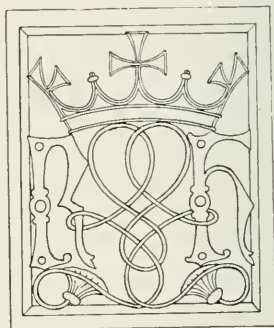
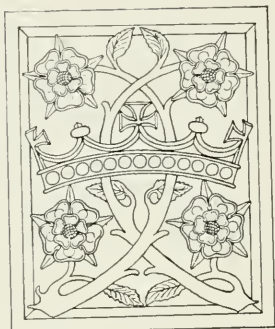
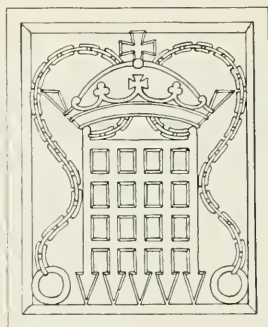
103. Bronze Screen to Henry VII.'s Tomb, Westminster Abbey.

In London we are in a position to see the finest work of both kinds, and it will be simpler to take the native work first, and afterwards to consider the other as an introduction to the next period.

We owe to King Henry VII., in his ambitious desire for a tomb and chantry chapel of truly royal magnificence, the finest example of late Gothic in the country.

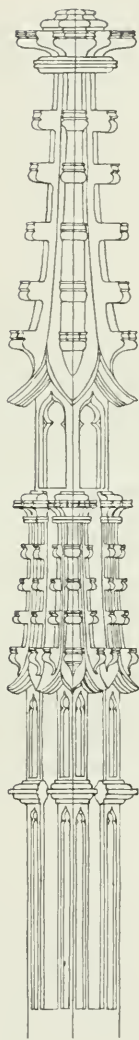


104. Bronze Gates, Henry VII.'s Chapel, Westminster Abbey.



105. Panels of Bronze Gates, Henry VII.'s Chapel,
Westminster Abbey.

His chapel in Westminster Abbey, begun by himself before his death and finished by his son, was built on the site of an older Lady Chapel of the Abbey. The picture it presents is a difficult one to describe, but the overpowering splendour of its appearance makes it the more necessary to point out the features which require study. In the first place we may note that in this aisled chapel, with its little *chevet* of smaller chapels to the east, the constructional stonework has been reduced to a minimum, and the spaces between the piers are completely filled with lofty windows based on the "oriel" design. In Tudor times it became the custom to build these complicated oriels with curved or triangular facets, the shape of which can be seen in the plan (Fig. 31). The foundations of a somewhat similar bay window remains at Eltham Palace, the original form of which is shown on Thorpe's plan (Fig. 58), and the same idea is found in the beautiful oak windows of Paul Pindar's house, from Bishopsgate, now in South Kensington Museum (Fig. 133). Note the octagonal shape of the piers, which at the same time form the buttresses and are finished outside with elaborate pinnacles. The flying buttresses from these piers are carried by pierced and traceried arches over the aisle roof to the wall of the nave, between the clerestory windows. The many facets of these octagonal



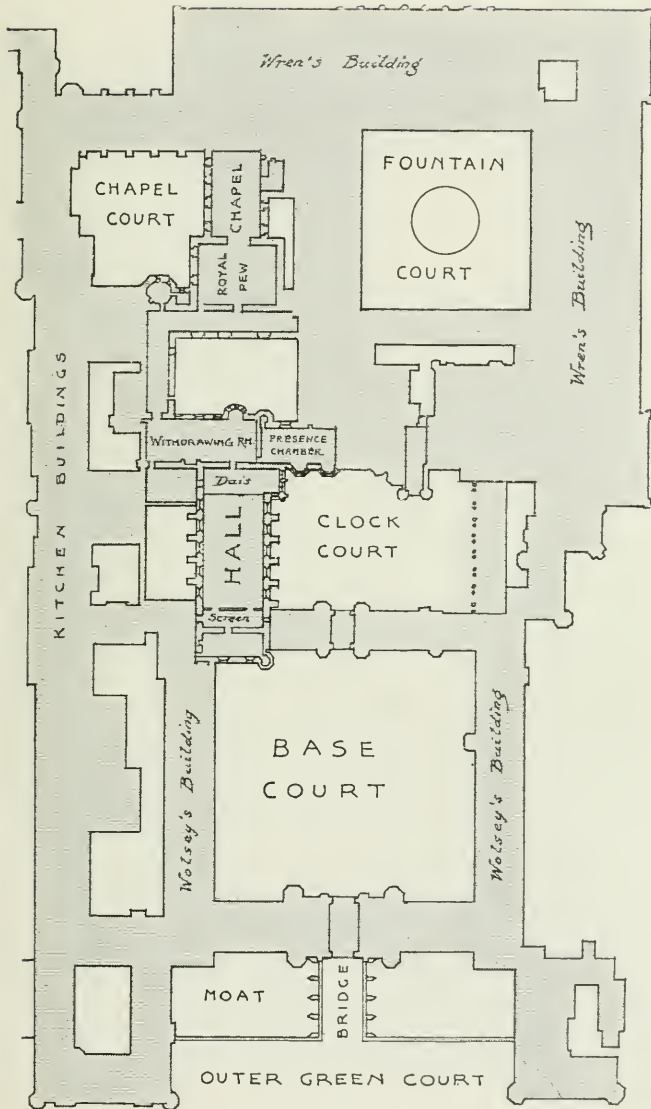
106. Buttress,
Bronze Gates,
Henry VII.'s
Chapel.

buttresses are panelled to match the myriad lights of the windows, and together they divide the whole building into a lacelike pattern in which the horizontal lines of moulded strings and transomes are strongly marked. The clerestory and the whole west end of the chapel are filled with magnificent windows of Perpendicular tracery, beneath which is a broad band of niches (Fig. 101).

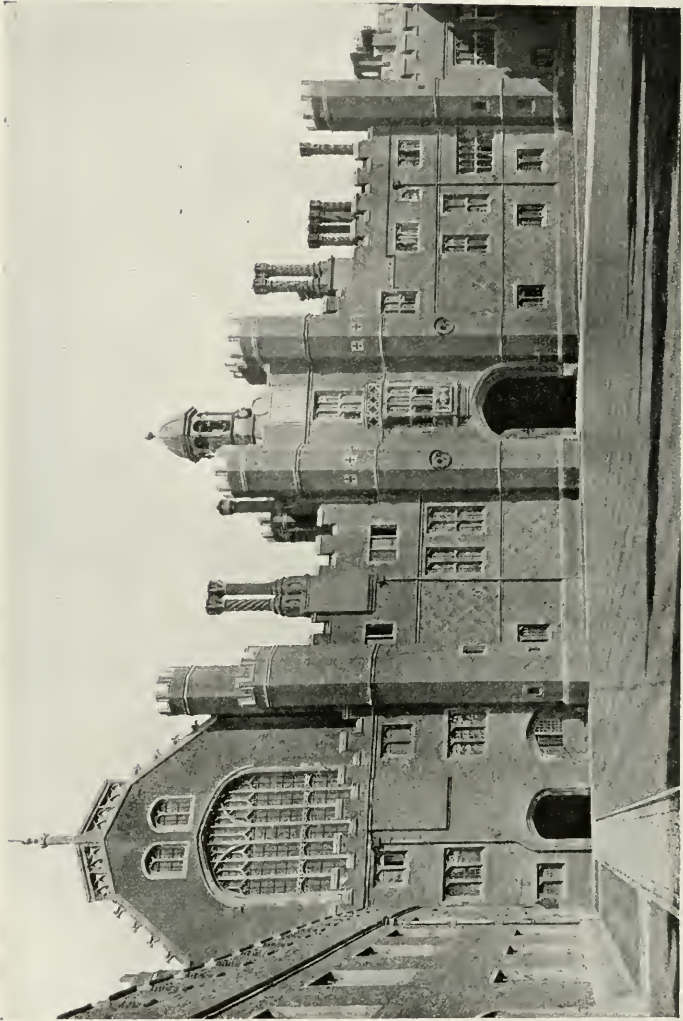


107. St Giles, Cripplegate.

The fan traceried vault, which has given the building its fame, is a marvellous application of the principles of late Gothic design to a stone roof, and in construction is an amazing example of skill (Fig. 102). The somewhat monotonous effect of the usual fan vault is prevented here by the richness and felicity of the design, the depth of the undercutting, and the bold pendants of the main arches around which the concentric circles of tracery are drawn. Again, one can only liken



108. Plan of Hampton Court Palace.



109. Hampton Court, from Base Court, showing Gable of Hall.

it to the intricacy of a pattern of lace, and although it might seem that the eye would tire of the absence of any surface free of this decoration, yet, as matter of fact, we become accustomed to the panelled scheme as a kind of prevailing "texture," and the different degree of richness in vault, wall, and windows provides the necessary relief. Apart from the tomb, which we shall speak

of later, there are numerous evidences here of the superb craftsmanship of the Tudor builders. In the canopies of the stalls all the resources of the woodcarver's art have been employed, and the detail, while Gothic in the mouldings and the forms of the niches, displays effects quite worthy of Renaissance design (Fig. 101). The metal-worker also contributed his share, and the bronze work is without rival in



110. Lead Cupola, Hampton Court.

the country. The screen which encloses the tomb forms a small chantry chapel in itself, and vividly illustrates the application of structural forms to ornament, which we have found characteristic of the whole Gothic period. Here are windows and tracery in bronze, octagonal buttresses and pierced parapets, and the canopied cornice possesses an imitation of the ribs



111. Chimney-stacks, Hampton Court.

of the vault. Finely cast figures of saints occupy niches beside the buttresses and over the side doors, and at each end a royal crown projects boldly from the screen (Fig. 103). Another and almost more beautiful work in bronze is the series of three pairs of gates to the nave of the chapel, seen beneath a row of angel-corbels carved in stone (Fig. 104). These gates are framed in oak, the bronze work being placed over the wood and secured with bolts, the heads of which form a Tudor rose. The panels are filled with vigorous

designs in pierced bronze, representing the rival roses of York and Lancaster linked beneath a crown, the initials of the king, the falcon and the fetterlock, &c. (Fig. 105). The lock plates are elaborately designed,

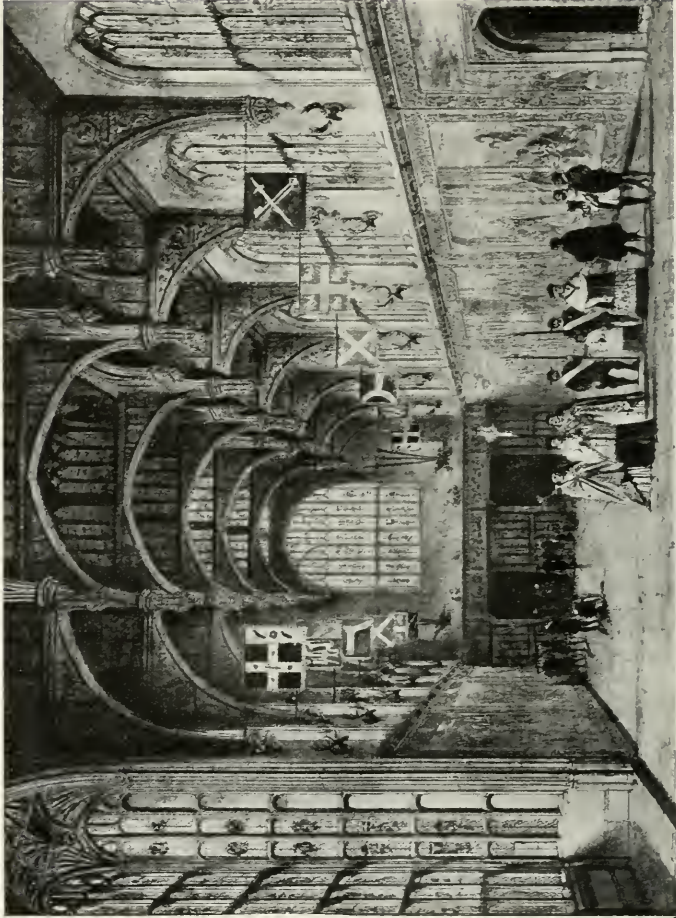
and each pair of gates has a little bronze buttress, pinnacled and panelled, along its full height to cover the joint between the two (Fig. 106).

The chapel of the Archbishop's Palace at Croydon was probably erected during the reign of Queen Mary. It is on the first floor and possesses a good roof of the flat-arched ceiling type. The windows are of a design which came into vogue at this period, being a group of

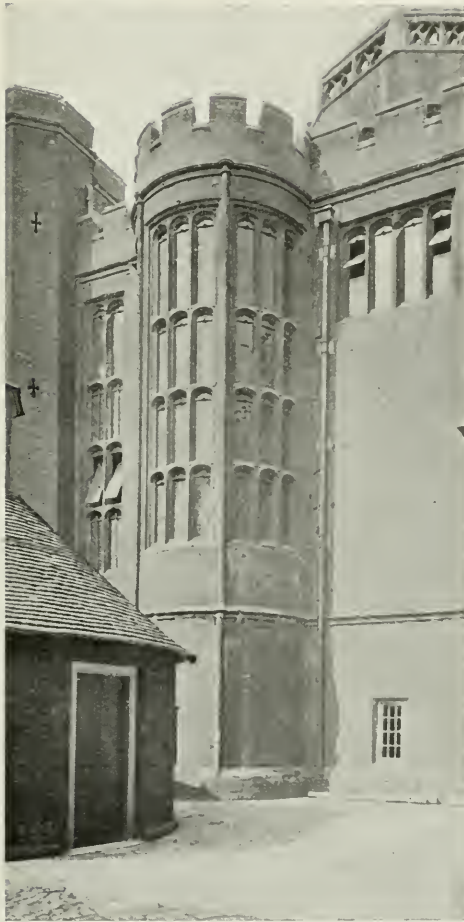


112. The Great Hall, Hampton Court.

several lights divided by mullions beneath a wide depressed arch, that touches the head of each light. This must not be confused with the Early English grouping of lancets which we have seen at Lambeth Chapel. The Tudor lights are often cusped, and the spandrels of the heads are pierced to bring them to the line of the enclosing arch. The safest guide is the character of the mouldings, and the absence in the



113. The Great Hall, Hampton Court.



114. Hampton Court. Oriel to Great Chamber.

later period of the beautiful inner arches on slender shafts that nearly always accompanied the grouping of lancet lights. There are good carved bench ends and an interesting screen in the Croydon Chapel, and the

whole forms a very complete view of a simple Tudor building.

Several churches in London were rebuilt in the first



115. Window, St John's Institute,
Hackney.

half of the sixteenth century. Among these St Andrew's Undershaft and St Giles, Cripplegate, are important. The former church, named from the maypole in the shadow of which it stood, contains the monument of Stow, London's great topographer. St Giles has been much restored, and has more the appearance of a fifteenth-century than a Tudor church (Fig. 107). The west windows in St Helen's, Bishopsgate, and the clerestory of All Hallows, Barking, are of like date. The charming oriel window (Fig. 7) built by Prior Bolton in the triforium of St Bartholomew's the Great

should not be missed. It is valuable because these oriels (oriels in the modern sense) are rare in London, although one of the most characteristic of the Tudor features.

In domestic architecture a new impetus was given to the development which we have already sketched in



116. Wolsey's Closet, Hampton Court.

the preceding period. Henry VIII. led the way by initiating vast works, and Cardinal Wolsey followed

in the steps of his royal master. Of works initiated by the king London possesses little more than the Gateway, Presence Chamber, and Chapel of St James's Palace. His manor house at Chelsea, in which in the eighteenth century Sir Hans Sloane stored the collections which afterwards formed the British Museum, has long since perished, and only the garden walls remain. The work of the Cardinal, however, has been more fortunate. Some relics of his palace at Whitehall are still at the back of the Treasury buildings, of which a Tudor window or two constitute the chief part. But his great palace at Hampton Court, which like Whitehall was presented by him to the king before its completion, survives to show how great were the building instincts of the Tudors, and on what a vast scale an English palace could be planned and built. Sir Christopher Wren's additions have indeed made it rank in size and splendour with the great buildings of the world (see plan, Fig. 108).

Let us visit the palace and see what it can tell us of the sixteenth century and its architectural ideals. Passing over the moat, by means of the original stone bridge that had lain buried and forgotten for centuries, but has recently been re-excavated, we enter the Base Court, through the first gatehouse, which is much modernised. The buildings around the courtyard are those of the household and servants. They are low and simply treated on both sides, but on the opposite front the buildings are of a more important character (Fig. 109). To the left we can see the end of the Great Hall built by Henry VIII. with its fine Perpendicular window, and curious gable designed in two separate slopes, the steeper having crockets, and that with the flatter pitch a pierced parapet. To the right the front is broken up by octagonal turrets, whose lines

traverse the full height of the building, and with their battlements project boldly against the sky. Few Tudor buildings are without these turrets, which generally flank the gateways and are sometimes roofed with charming cupolas of lead (Fig. 110). The oriel over the



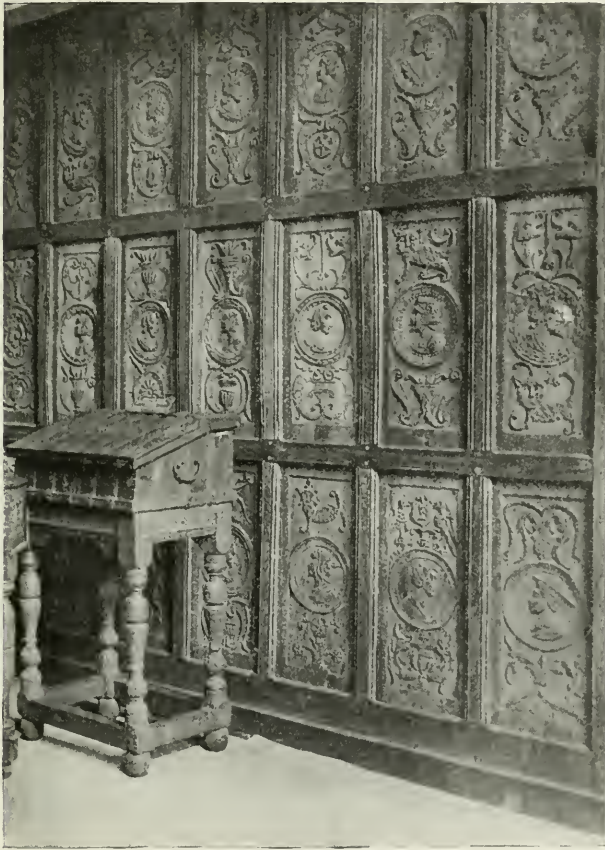
117. "Linen" Panelling, St John's Institute, Hackney.

flattened entrance arch, with its pierced parapet, coat of arms, and moulded corbelling, is noteworthy. The terra-cotta medallions are the only feature which tell of the Italian workmen; the rest, excepting the bell turret of later date, retain completely their Gothic character. Over the embattled parapet the eye is

caught by the graceful shafts of the chimney-stacks, the groups of which are often the most striking features of a Tudor building. Each flue has a separate shaft, composed of brickwork of divers patterns (Fig. 111), and furnished with an octagonal cap and base. Those at Hampton Court have small battlements above, and the group of shafts, joined only by their capitals and bases, stand on massive stacks taken well above the roof. Not only from its details can one recognise the Tudor chimney as a Gothic feature, but because it is carried up so boldly to pierce the sky-line. This type lasted well into the period of the later Renaissance, and, indeed, has never been quite absent from our domestic architecture, where, in association with the bay window, it has become so familiar to our eyes in the English country house. Good examples of Tudor octagonal shafts are to be seen also at Eastbury Manor House, Barking; the simpler square types set anglewise upon their base are more frequent under Elizabeth and James I., but are often found with the others, side by side.

The left-hand range, as one enters the inner court of Wolsey's palace, is occupied entirely by the Great Hall, which was built by the king. From the outside (Fig. 112) we can see the row of six windows set high in the wall, and the great square oriel at the end, which is divided into no less than six stages in height, and into two windows of three lights each in width, having miniature buttresses in the centre and at each side. The ordinary windows are divided by buttresses, crowned with delicate pinnacles of octagonal form on which an heraldic animal is seated and holds a pennant. The parapet is cut into plain battlements, a feature repeated in the enrichment of the transome bars.

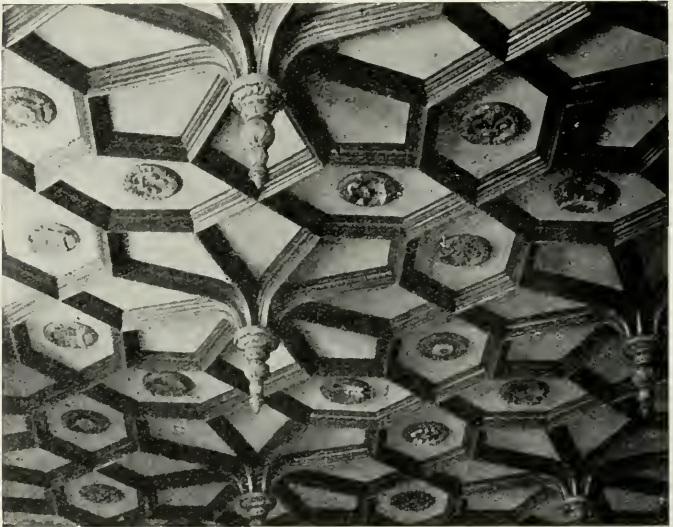
If we compare the external design of the Great Hall of Hampton Court with those of Eltham or Crosby



118. Panelling from Abbot's Parlour, Waltham
(South Kensington Museum).

Place the most important difference will be seen in the material, for the design has altered little save in the

detail of windows, buttresses, and finials. The Hall of Hampton Court is built of brickwork, "dressed," as we say, with stone, that is, the windows, string-courses, battlements, and the angles of the building alone are stone. Brick had now become the chief building material, its colour and general adaptability to Tudor design giving it great favour in the sixteenth



119. Ceiling at Hampton Court.

century. No little of the charm of buildings such as Hampton Court depends upon the beautiful weathered tones which this material is capable of receiving, and especially the type of brick used at this time. It is easy to recognise Tudor brickwork by the size of the bricks, which are very long (from 9 to 11 inches) and rarely exceed 2 inches in height. All through the sixteenth century, too, brickwork was laid, as a rule, in

what is called "old English bond," that is to say with alternate courses placed lengthwise (*stretchers*) and endwise (*headers*). By the middle of the seventeenth century Flemish bond had been introduced, with alternate headers and stretchers in the same course, but the brick had also altered in size to a depth of nearly 3 inches and it was seldom more than 9 inches long. Tudor brickwork was of a rich colour and was built with wide joints, the whole surface being broken up by intersecting lines, or diapers, of darker colour, and the dull uniformity of modern brickwork was thus avoided. Being easily cut and moulded it was particularly suitable for the tall moulded chimney shafts, the battlements, turrets, and string-courses, which are the chief beauties of the style. The interior of the Great Hall (Fig. 113) shows us a noble apartment 106 by 40 feet, surmounted by a magnificent hammer-beam roof. The whole design is still purely Gothic, and no part of the arrangement differs from that already described in the former period. The roof, however, though of Gothic form and filled in its upper part with Gothic tracery, has pendants carved with Renaissance detail. The effect of the hanging arches of the roof, the wide windows above the broad band of tapestry, and the fine oriel with miniature vault of fan tracery, is one of great richness, but it has quite a different quality from the simple dignified beauty of Westminster Hall of 150 years before. Between the beginning of the Perpendicular period and its last phase in Tudor times much had changed, although the general form remained so largely the same.

The Great Chamber or apartment next the Hall at Hampton Court has a fine circular oriel with the lights arranged in four stages (Fig. 114). It will be noticed that the top of the window, unlike the other

oriel which we have seen, finishes to a straight line, although each separate light has a shallow arch similar to those beneath the transome. This became the recognised type of Tudor window save where, as shown in Fig. 115, it prepared the way for the Elizabethan form from which the arched heads were banished, and where the mullions and transomes were alone left to remind us of the Gothic window. The proportions of



120. Gatehouse, Lincoln's Inn.

these smaller windows should be carefully noted (Fig. 109) and the position of the transome, wherever used, just midway between the head and sill.

The internal decoration of the Tudor room shows considerable changes from that of the fifteenth century. Wood framed paneling was introduced to cover the walls, the panels being carved either with

some design drawn from window tracery, or, as was most general, with the "linen" pattern, a treatment suggesting the folds of linen, or perhaps the "hangings" with which walls were often furnished. Cardinal Wolsey's closet at Hampton Court (Fig. 116) is panelled in this way, and is hung with tapestry above. The walls of the Jericho Parlour, in the Abbot's House, Westminster Abbey, are covered with the same design from floor to

ceiling, as also is a room in the St John's Institute, Hackney (Fig. 117), where a simple, though damaged, Tudor fireplace may be seen. Another type of panelling, of Flemish ornament entirely Renaissance in character, is that shown in a room from the Abbot's Parlour, Waltham, now in the Museum at South Kensington (Fig. 118). The panels are long and narrow, having a medallion in the centre and carved ornament above and below.

An important point in the identification of early panelling is the general absence of the "mitred" moulding. If a moulded panel or picture frame is examined, the reader will see that the joint at the angle is cut diagonally so as to secure the proper continuity of each part of the moulding round the angle. This joint is called a "mitre," and its absence in Tudor

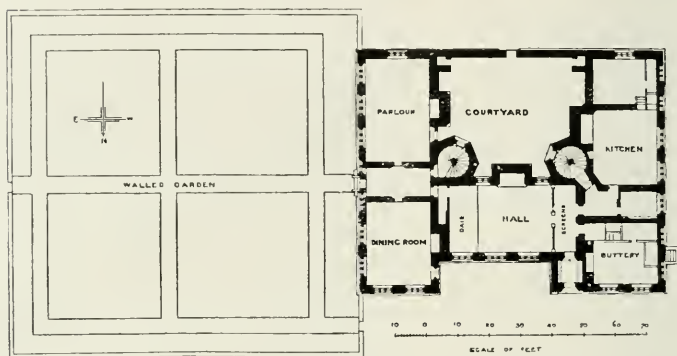
and early Elizabethan panelling makes the moulding of each vertical part of the frame stop against the horizontal rails, this small detail being responsible for a very great difference in effect and not a little irregular charm.

In Wolsey's Closet, mentioned above, is a curious and rich ceiling (Fig. 116), the forerunner of the beautiful plaster ceilings of the time of James I. Mr J. A.



121. Old Buildings, Lincoln's Inn.

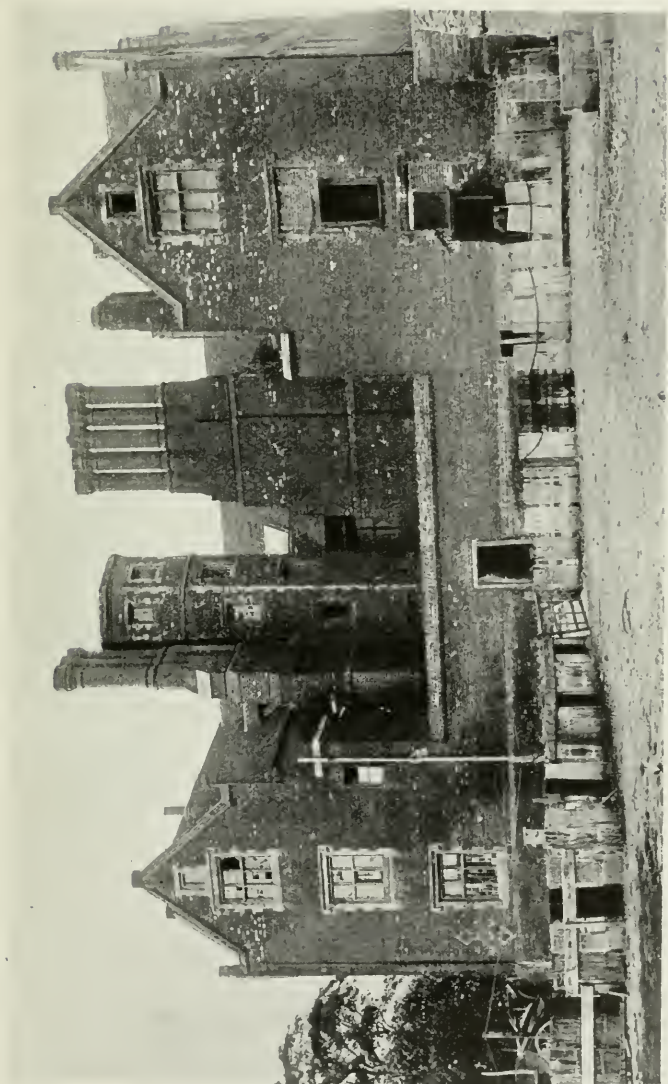
Gotch* has thus described it: "The ceiling is divided by wood ribs into rectilinear panels of small size and simple design; the intersections of the ribs are covered with a plain wood boss and lead leaves bent down into the angles; each panel is filled with Italian decoration in *papier mâché*." Although the ornament is frankly of the Renaissance the whole effect is in harmony with Tudor work, and would be quite in keeping beside the bronze gates of Henry VII.'s Chapel. This is perhaps an exceptional treatment of the flat ceiling, for the most



122. Eastbury Manor House, Barking. Plan.

usual form was a simple division of the surface into long rectangular panels, by means of beams moulded in the same way as the timbers of the open roof. Good examples of these ceilings are found at Hampton Court and in Croydon Palace. A delightfully refined variant of this is seen in the Presence Chamber of the former palace where the ribs are arranged like those of a fan vault, radiating from various points throughout the ceiling, the intersection being marked by a down-

* "Early Renaissance Architecture in England."



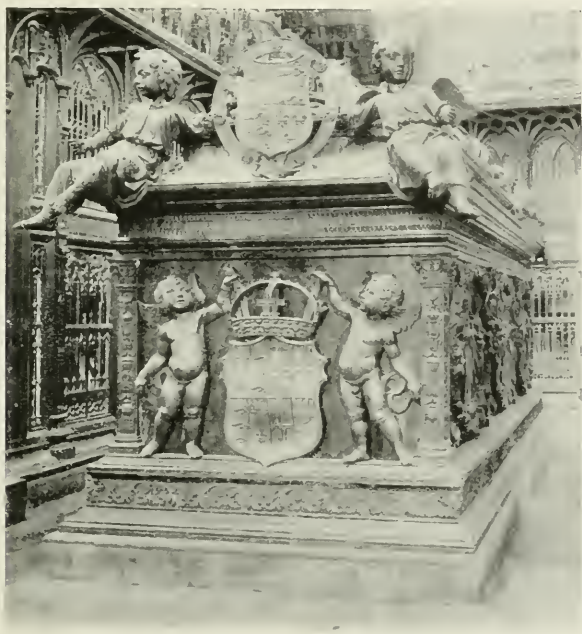
123. Eastbury Manor House, Barking.

ward curve of the ribs and a beautifully modelled pendant (Fig. 119). This, like the first example, was the prototype of many later ceilings in plaster, and made for the continuity of design from the Gothic to the Renaissance periods.

Tudor doorways, fireplaces, cloister arcades, and other details of a similar character show little difference from the same features of the fifteenth century. They are inclined, however, to be somewhat poorer in mouldings, to show also some trace of Renaissance carving or enrichment, and their arches are generally more depressed. The typical Tudor arch is one with a very small "shoulder," that is to say, the curve at the springing of the arch is a part of a small circle. From this shoulder a very slight curve carries the line to the apex, which is but little raised above the shoulder. This is called also the *four-centred* arch, because each side is struck from two distinct centres. The main result of this low arch is that the spandrels or sunk panels between each curve and the square moulding which frames it, are reduced to a minimum, and the whole arch can be often worked on one stone, as in many fireplaces, where it ceases to be a structural arch. The arched heads of Tudor windows are generally in two stones only, with a vertical joint over the apex (*cf.* Fig. 80).

The gateways at Richmond, St James's Palace, and Lincoln's Inn (Fig. 120) are all worth a visit. The last named, which has on it the date 1518, is generally supposed to have been erected by Sir Thomas Lovell, a member of the Inn, whose arms are over the arch. It is a fine specimen of the square flanking towers that are an integral part of Tudor design, although the old windows have been removed and replaced. Opposite the gateway is the Hall, erected early in the reign of

Henry VII., but very much modernised. It gives a good idea of the usual position of the hall on the side facing the gateway, and the old brick buildings to the left (Fig. 121), and again, beyond the Hall, are valuable evidences of the appearance of a Tudor courtyard, with their tall turrets and small brick gables between. There



124 Henry VII.'s Tomb, Westminster Abbey.

are several original winding or "newel" stairs which can be examined, the old doors and windows of which are still unrestored.

Perhaps the most effective reminders of the long low ranges of buildings which used to be built in Henry VIII.'s reign are the Washhouse and other

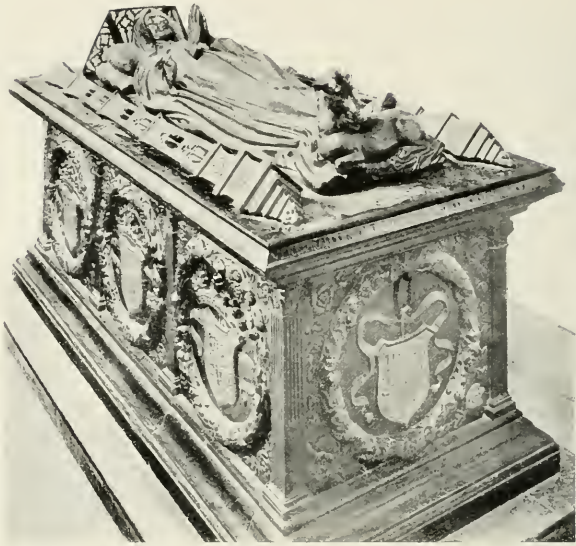
courts of the Charterhouse. Before the Dissolution, the two last priors added or rebuilt these picturesque walls, whose mingled brick and stonework add the charm of colour to the random grouping of windows, archways, doors, and chimneys. Another house connected with a monastic establishment was Canonbury, built by Prior Bolton (1509-32) for the canons of St Bartholomew's Priory, Smithfield. Little more than the fine tower now remains, which probably dates from this early period, although in the adjoining buildings there are some admirable rooms with ceilings of Elizabeth's day. The tower is interesting, not only because of its general form and fine brickwork, but because it possesses one of the first "well" or square planned stairs which turns here about a framed core, divided into cupboards. A little later the centre framing of these early stairs came to be opened out, and with the insertion of the balustrade they were converted into the type with which we are familiar. The builder of Canonbury was responsible for the oriel window, already mentioned, in the choir of St Bartholomew's Church.

We have yet to speak of two smaller houses that probably date from the period under review. These are Eastbury Manor House, Barking,* and St John's Institute, Hackney. The former is a perfect plan (Fig. 122) of a moderate sized manor house. It belongs to what is called, for want of a better term, the H plan, the living hall in the centre being flanked by two wings, the one devoted to the kitchen department, the other to the private rooms. Above the latter is a long gallery with a good Tudor fireplace still intact, looking over the square-walled garden which, fortunately, has not

* The date generally given for Eastbury Manor House is 1572, but it is probably not later than 1557.

been destroyed. The wings project a considerable distance behind the house and form a small court which is walled in (Fig. 123). In the centre of the three sides are magnificent chimneys with unrestored octagonal shafts, caps, and bases. In the two angles were fine octagonal towers enclosing circular stairs, but one of these has fallen. The house is a model of concise planning, showing dignity and comeliness as well as rigid economy of space, and its windows, chimneys, and gables furnish really excellent specimens of Tudor detail. The other house, St John's Institute, Hackney, has been much altered, but is richer in internal decoration. The plan, however, seems to have been little altered, and it bears a general resemblance to that of Eastbury. We have already referred to its "linen" panelled room (Fig. 117), and other apartments, though furnished with later panelling, retain good fireplaces which, like the oak staircase window (Fig. 115), are equally representative of this period, whether actually built within it or a few years later.

Let us now glance briefly at that exotic art which Henry VIII.'s Italian craftsmen produced during his reign and the few years that followed his death. We have already pointed out that our own native architecture, during the same number of years, was showing in its own way the approach of the new ideals of the Renaissance. But this art from Italy was a totally different thing—it is different from Tudor design, as the Italian shrine of Edward the Confessor is different from the thirteenth-century English Gothic. It was a fully grown flower placed among the native seeds of a somewhat similar plant, but the flower was to fade away long before those seeds should bear a like blossom. Yet the two types of art appeared in the same building and often on the same object. It is



125. Tomb of Margaret, Countess of Richmond,
Westminster Abbey.

a sign, as Mr Reginald Blomfield has pointed out, of "the strange mixture of ideas, characteristic of Tudor England, its curious interest in the New Learning, side by side with its invincible affection for the fancies of mediævalism. Again and again the spirit of the old world and the new assert themselves side by side in the work of this time, at first without conflict and yet without fusion, much in the manner of two different types of beauty, each setting off the other, unlike but yet in harmony."

The best known Italian artist in the service of the king was Pietro Torregiano, the man who figures in Cellini's "Autobiography" with the unenviable reputation of having broken Michael Angelo's nose. His ungovernable temper drove him to seek the patronage of

a foreign court, and he was welcomed by the king for the work on the tomb of his father, Henry VII. This monument to Henry VII. and his queen, the tomb in the south aisle of Henry VII.'s Chapel to Margaret Beaufort, Countess of Richmond, and the tomb of Dr



126. Wolsey's Arms, Hampton Court.

Young, formerly in the Rolls' Chapel but now in the Museum, Public Record Office, are three of the accredited works of Torregiano in London. It may be asked: What is there so essentially different from the Gothic in these works that has made us urge the importance

of the contrast? We will try, without any academic discussion, to put the reply to this question in a few simple words. We must remember that in all the Gothic design which we have seen the Gothic *structure* is somewhere represented; whether it be a pointed arch, a cusp, a bit of tracery, a moulding, a buttress, or a pinnacle. The pure Renaissance work is devoid of all this, and in its place it has certain distinctive forms and types of carving which we can examine in the examples before us.

Dr Young's monument is an altar tomb on which lies his effigy beneath a semicircular arch. In the wall within the arch are three terra-cotta heads, moulded in high relief, of Christ with an angel at either side. The mouldings are purely Classic, and the figures have a human quality, a realistic and yet an idealised interpretation of the human form and face, quite other than the decorative sculptures of the Gothic artists. The tomb of Henry VII. and his queen (Fig. 124) is a concession to the English tradition in that the effigies are placed upon an altar tomb uncovered by a canopy, and the figures themselves, though treated with flowing drapery and lifelike features, are yet English in character. Beyond this, however, the detail is all Italian. The cornice, frieze (with its delicate guilloche ornament), and architrave are pure Classic; the flat pilasters at the angles with their capitals and vase ornaments have no trace of Gothic; the sides of the tomb have beautiful medallions—a Classic form—with two figures on each, surrounded by a wreath of fruit and flowers, naturally drawn and intertwined with ribbon, such as no Gothic workman ever designed; and finally the presence of amorini or child angels on the corners of the tomb and the front introduces one of the most favourite features in Italian decoration, but

unknown to English designers until the later Renaissance. The whole effect is superb, and the tomb, in spite of its very English coat-of-arms, has the scholarly proportions, the delicate modelling, and the human type of sculpture which will ever be associated with Italian art. The third tomb, of the Countess of Richmond (Fig. 125), is less wholly foreign although the decoration is similar to that of Henry VII. Indeed it is possible that the Italian had to work to the draft of an English designer. The mouldings of the tomb are Gothic and the recumbent canopy and supporting buttresses have Gothic detail; but around the side are the rich wreathed medallions—the conception undoubtedly of Torregiano himself. This tomb is a striking illustration of Mr Blomfield's words quoted above. The mere juxtaposition of the different features has made one of the most beautiful tombs that an artist has ever wrought.



127. Capital from Chelsea Old Church.

We have mentioned the Renaissance carvings on the roof of Hampton Court, but these, though inspired by Italian design, are the work of an Englishman.

There are, however, some beautiful terra-cotta panels of foreign workmanship, among which none is finer than the design that encloses Wolsey's arms (Fig. 126). The little naked child supporters, and the architectural setting, take us back instantly to the Greeks and the Romans; only a certain modern rhythm and poetry seem to pervade the group. An entablature, whose frieze is festooned with foliage and flower, is supported by fluted Corinthian columns, themselves standing on a base, moulded with the classic *egg and tongue*. Such a gem was a direct importation into our own country, and the fact that it influenced native design so little is the measure of its strangeness to our shores.

We must close this brief outline of an enthralling subject with just one remark on two beautiful capitals in Chelsea Old Church (Fig. 127). They crown the two piers of the arch which divides Sir Thomas More's Chapel from the chancel. Octagonal in plan, their facets are carved with a series of Ionic volutes, with which are mingled carved heads of cherubs and other types of ornament. One capital has the date 1528, and it is more than probable that they are the work of Hans Holbein, who stayed some years with More at his Chelsea home. Nothing could be more significant of the state of art at this time than the appearance in this little riverside church of these products of a stranger artist, wrought by the invitation of the great chancellor, who delighted to give his friendship and patronage to the "new learning."

VII.

THE EARLY RENAISSANCE IN LONDON.

(1558-1625.)

Elizabeth, 1558-1603.

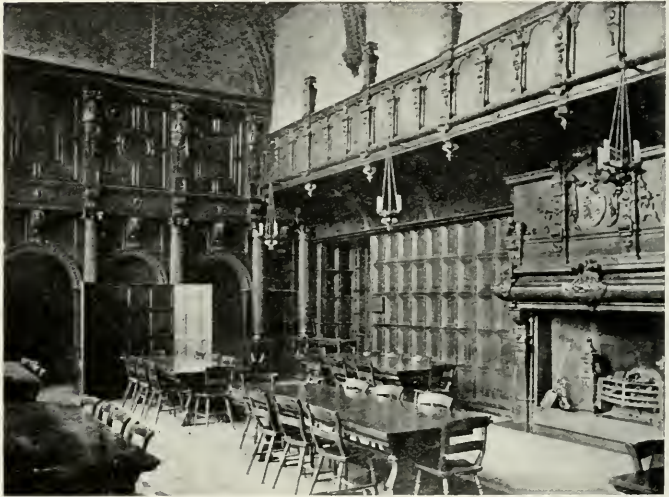
James I., 1603-1625.

Principal Buildings—

Middle Temple Hall - - - - -	1572-75
Whitgift Hospital, Croydon - - -	1597
Holland House, Kensington - - -	1607
Brooke House, Hackney, Elizabethan portion -	1578-83
Staple Inn - - - - -	1581
Gray's Inn Hall - - - - -	1555-60
The Charterhouse — Parts built by the Howard Family, and Thos. Sutton - - - -	1565-1611
Canonbury Tower, Elizabethan panelling and ceil- ings - - - - -	1570-1600
No. 17 Fleet Street (Inner Temple Gatehouse) -	c. 1611
Jerusalem Chamber Chimney-piece, Westminster Abbey.	
Norfolk College, Greenwich - - - -	1612-15
South Kensington Museum—	
Sir Paul Pindar's House, Bishopsgate - - -	c. 1610
Bromley Palace, Bromley-by-Bow - - -	1606
Chimney-pieces, formerly at 46 Lime Street, City - - - - -	1610
Tombs—Westminster Abbey, St Helen's, Bishopsgate, Chelsea Old Church, East Ham, St Peter ad Vincula, The Charter- house, &c.	

THE reign of Queen Elizabeth was our Augustan period of literature. The tide of the Renaissance had reached our shores, not as it did in Henry VIII.'s reign,

only for the cultivated and wealthy few who had eyes to see, but also for the nation itself, which was suddenly awaking to its new mission, and to dreams of a new greatness. The Renaissance had come to inspire our literature, it also infused its spirit into the art of building, and every mason and carpenter desired to know the novel forms. We must remember, however,



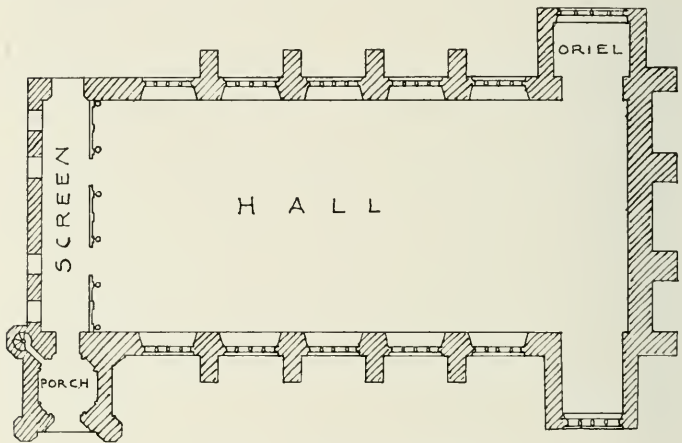
128. The Charterhouse, Great Hall.

that the Renaissance was not a mere revival of Classic letters or Classic architecture. It was a *rebirth*, a birth into new conditions, following the ages of chivalry, of legend, and still within the Christian era. It was not that Europe became again Greek and Roman. The peoples whom the Renaissance awoke to a new vigour were still the French, the English, the Spaniards, the Flemish, the Italians, and their national

history was in vivid perspective behind them. The Renaissance was largely a romantic revival, it was tinged with a fancy and an imagination that transmuted the metal, even when men were most convinced that they were refining the same gold in the new furnace. We must be prepared, then, for some strange forms and seemingly grotesque creations. We must not look for the cold science of the imitator until this strange new fire had been quenched by many years. But whatever the structural form, whether the result of a traditional plan or a new fancy, we shall find it always clothed in the fashionable dress—Renaissance detail will be observed in every building, and the Gothic, however strong its unseen influence, will thus be forgotten. In the last period we had to seek carefully for the gems of Italian design amid the great works of persistent Gothic form. Now it will be the turn of the latter to be sought amid the overwhelming cloud of revived Classic details.

The reign of Elizabeth witnessed the completion of this change. At the turn of the century—within three years of the accession of King James—the English builders had created a new style. The warfare of contending methods was stayed and a distinct regularity and harmony were reached, resulting in a method acknowledged throughout the country—the style we call Elizabethan. During the reign of James I. its essential character was not altered. It was subject to many influences, and showed a tendency to a certain elaboration and overloading of ornament, which has earned for it many critics, and which, no doubt, contributed to the severe reaction that followed later. In spite of this criticism, however, we should be sorry to lose these products of an exuberant fancy, which are a sign of the intense and joyous life of the

period. In literature we do not always desire the calm dignity of blank verse, and we can forgive the cloying sweetness of Sydney's lyrics or Spenser's "Faerie Queen," when we are in the mood for a voyage into the realms of the imagination. As Shakespeare's plays differ from those of the Athenian dramatists in their mingled strands of noble poetry and farcical humour, so the carvers of the late Elizabethan or Jacobean period scrupled not to blend the Classic

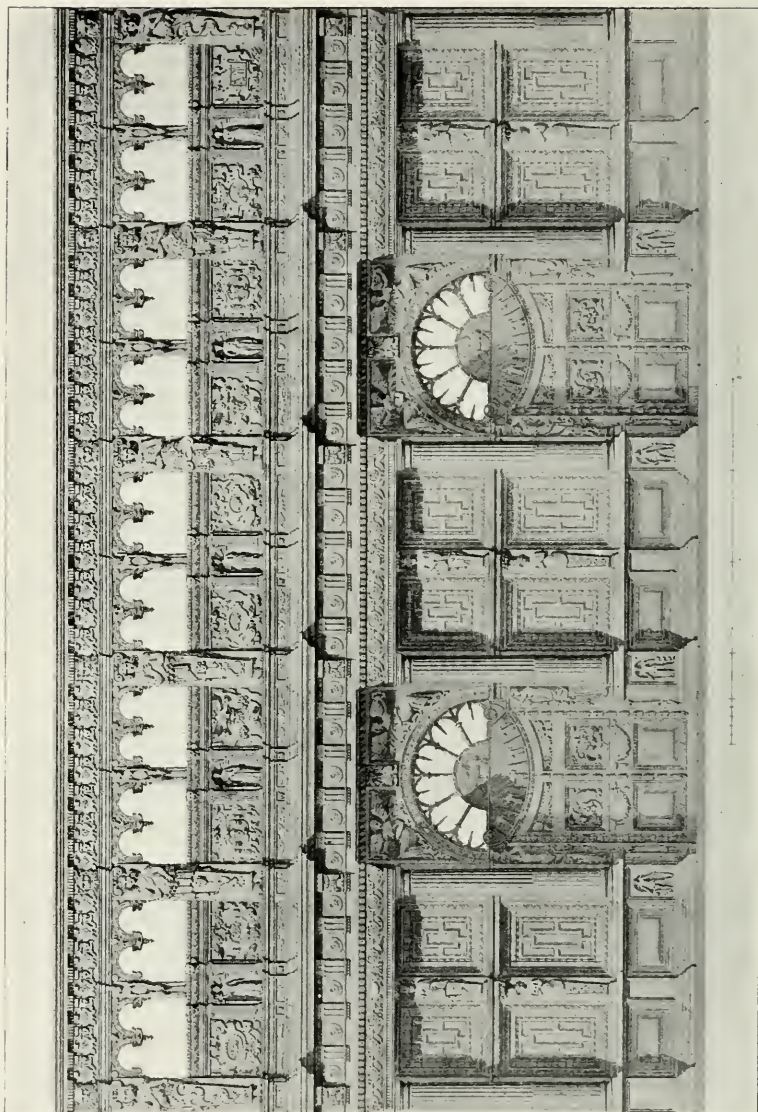


129. Plan of Middle Temple Hall.

mouldings with forms that were frankly grotesque. The seemingly absurd has a very significant place in art and not the least in the period under consideration. It was this very time that produced a man who is hailed as the father of our, so-called, pure English Renaissance. Inigo Jones was already thirty years old at the accession of James I., and he produced in this reign some beautiful works, the inspiration of which was drawn direct from Italy. For the moment,



130. Middle Temple Hall.



131. Screen in the Hall of the Middle Temple.

however, we are concerned with the body of English design, and it will be convenient to consider this great architect's works with that of the transitional period of the next chapter.

One word must be said with reference to the gradual change in the house plans during the second half of the sixteenth century, before we examine in detail the Elizabethan style. The Renaissance was a social movement before it was a change in art, and it witnessed the gradual growth of a privacy in domestic life unknown in mediæval Europe, and rare in the history of classic times. We have seen that in the twelfth and thirteenth centuries the household had lived largely together, had dined and even slept in the great hall. The additional rooms required were, therefore, small in number, the chapel, kitchen, and one retiring room being for long the normal appointment. The custom may seem strange, and even repellent, to modern susceptibilities, but it is a fact that this lack of privacy was general throughout the history of Greece, Rome, and the Middle Ages, and was moreover regarded as necessary to the proper control of the household, and as a means of keeping each member in touch with the duties which he owed to the community. The detailed advice of Grosseteste, the great Bishop of Lincoln, written in 1240-41, to the Countess of Lincoln, shows how high in estimation the proper conduct of a household was held. Her own family, her guests, her liveried knights and servants, were to come to the great hall for meals, "in an orderly way, and sit and rise together, and avoid quarrelling at meals. . . . The Countess should sit in the middle of the high table, whence she may best oversee all, the service and the faults. . . . She should see the food that is given in alms faithfully gathered and distributed, not sent from

the table to the grooms, or carried off by the untrustworthy; an orderly division among the poor, with personal supervision, is most to be commended."*

By Elizabeth's reign all this had been changed. Even in the fifteenth century William Langland complains in "Piers Plowman" that the lord and lady like not to sit in the chief hall "that was made for meals," but each one eats by himself "in a privy parlour or a chamber with a chimney." The hall, however, retained for some time longer its old form, its lofty roof, entrance screen, and oriel at the upper end. But in Elizabeth's reign it had become a state apartment rather than the scene of everyday life, and further additional rooms were added to the buildings to provide for the new social habits. Many of these rooms had special purposes, and during the Elizabethan period a favourite feature was the Long Gallery—at Brooke House, Hackney, probably 174 feet long!—where the music and dancing of these light-hearted times could find ample provision. The incentive which the multiplication of apartments gave to the art of decoration was responsible for much of the luxury in detail which we shall examine.

The best example of the Hall of a private mansion is to be found at the Charterhouse, which, as we have seen, was converted to a secular use after the dissolution of the Carthusian monastery. The house came eventually into the hands of the Duke of Norfolk, and it remained with the Howard family until 1611. It was during their occupation that the hall assumed its present appearance and was given many of its magnificent oak features. Looking from the outside we see the porch at one end, the oriel at the other, and on the roof a little cupola or lantern, the survivor of that which sheltered the *louvre* or opening of the Gothic halls. Within (Fig. 128)

* *Vide* "Mediæval England," by Mary Bateson.

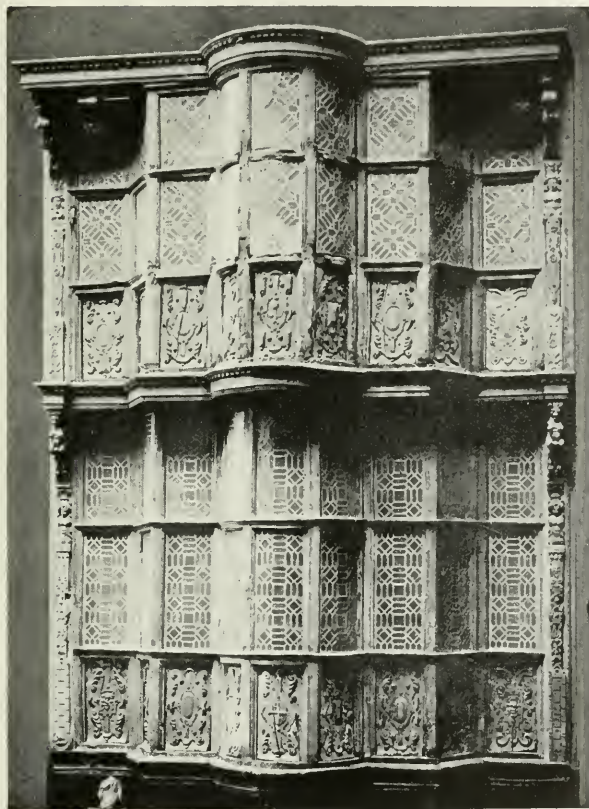


132. Staple Inn, Holborn.

is the oak screen, the fireplace, dais, and hammer-beam roof, and a gallery along one side of the hall. The detail, however, is greatly changed. The screen is divided by Corinthian columns on pedestals into five bays, the three centre ones being open beneath circular arches, each of which has a bold key-block carved with a lion's head. A rich entablature crosses the heads of the arches—copying faithfully the Roman methods which we described in our introduction—and above this is a panelled *attic* or upper storey where the place of the columns is taken by a favourite type of pilaster, of which the upper portions are carved with caryatides of varying grotesque forms. The Elizabethan *pilaster* is a flat column, used in decoration, having a capital adapted from any one of the Orders, and a shaft which widens below the necking to the width of the capital and then tapers sharply to the base. Its purely decorative use is emphasised by thus reversing the design of the column proper, which tapers upwards and has its greatest width towards or near the base. These pilasters can be seen arranged along the gallery in the hall at Charterhouse (Fig. 128), where they support a delicately modelled arcade. Every third pilaster is made larger to mark the position of the brackets that hold the gallery. From these large pierced pendants hang and above them are placed the characteristic pedestal finials, designed to support a carved figure and formed so that each face represents a pilaster similar to those just described. These features occur with extraordinary frequency throughout the period, and should be sought as evidence of date. We shall refer to them more particularly a little later, when the fine hall fireplace will be described.

The roof of the Charterhouse Hall is of hammer-beam construction, but it is ceiled and panelled to

the shape of the arches. The finest Renaissance roofs of the open type are to be found in the Halls of the Inns of Court and Lambeth Palace. In design



133. Front of Sir Paul Pindar's House, Bishopsgate
(now in South Kensington Museum)

the latter, though not built till 1663, belongs here. A semicircular timber arch spans the width of the hall, and, springing from the stone corbels in the

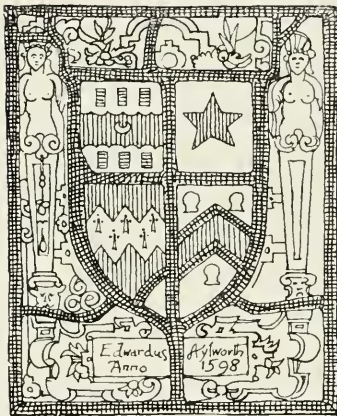
walls, passes through the hammer-beam and supports the collar on its crown. Of the Inns of Court, the Hall of the Middle Temple presents the most beautiful example. Observe all the regular features of the plan (Fig. 129)—porch, screen, high windows, oriel brought low towards the south where it overlooks the garden, and the lantern on the roof. The open timber roof (Fig. 130) has a double hammer-beam, the lower beam being bracketed from the corbels in the wall, the upper supported from the lower, and above this the main arch springs to support the tie. From the ends of each beam and from the centre of the arches hang elaborate pendants, two tiers of additional arches being carried above the pendants longitudinally so as to form a double arcade along the length of the hall. The Middle Temple Hall was built in 1572. Its screen (Fig. 131) is a fine example of the sumptuous carving and ambitious design of the time, and in spite of its richness the proportions are good and its structural features well emphasised. It would take too long to describe in detail all the Classical mouldings and enrichments that can be found in so complex a work, but if each part is studied the student can mark in turn the columns, arches, entablatures, pilasters, and the free Renaissance treatment of the figure carving and ornament. It is noticeable that the earlier examples of the work of this period exhibit, in spite of their luxuriance, a simpler and severer form in their columns and other structural parts than we shall find later. This is possibly due to the publication of books of the "Orders" like that of John Shute entitled "The Chief Groundes of Architecture," the date of which is 1563. A little later the text-books of Flemish and Dutch artists found favour, and to their influence may be traced much of the heavy and overladen ornament so popular in the reign of James I. The

books which had the greatest vogue were those of Jan Vredeman de Vries of Antwerp, whose "Architectura" was issued in the same year as Shute's book, but was probably not in circulation in England until its later editions. The Dutch and Flemish influence was very strong during the whole period of the early Renaissance and was no doubt increased by the large number of workmen who came over from the Low Countries. Their work may not have had great scholarship, and its fantasies were often crude, but it found a response among the English craftsmen who, having not long abandoned the rich storehouse of Gothic ornament, desired more licence in colour and detail than the stricter rules of the Italian school allowed.

The Hall of Gray's Inn with its charming *crow-stepped* gables of brick is somewhat earlier than the Middle Temple, and a smaller hall of the same character is that of Staple Inn, Holborn (1581). Both have interesting hammer-beam roofs and excellent screens, and the usual features of the great hall of a private mansion. Staple Inn is one of the most delightful bits of sixteenth-century architecture left to us. Its front (Fig. 132) towards Holborn, though very much restored, is an almost unique survival in London of the great timber fronts that used to line the streets. If one reads John Stow's Elizabethan "Survey of London" one is struck by his habit of referring to stone buildings as "ancient" and belonging to a past age. We have seen the general introduction of brick as the material for large houses of the Tudor period, and it is certain that Elizabeth's reign saw a vast quantity of timber houses erected. The Holborn front of Staple Inn is framed of what is called "half-timber" work, that is, the upright beams are filled in with plaster. This method of framing allows the upper storeys to project over the

street sometimes three or four times, and the gables overhang further still. Beneath these projections which cast deep shadows on the plaster work, the oak-framed windows are set well forward, often with carved brackets beneath their sills. The windows themselves are divided by mullions and transomes in the same proportions as we have seen earlier in the Tudor windows at Hampton Court, only the timber framing allows of a larger number of lights, one window alone

being divided into twenty glazed panels. The effect of the whole building is a repetition in plaster or glass, of innumerable upright panels, and allowing for the entirely different character of the buildings, it reproduces the same panel-idea that underlies the external design of Henry VII's Chapel. The similarity is increased in many of the half-timber mansions of Shropshire and



134. Glass in Hall of the Whitgift Hospital, Croydon.

Cheshire, where the panels are cusped and otherwise adorned with remnants of Gothic ornament. A very elaborate and beautiful example of an enriched timber front, where the ornament is purely Renaissance in character, is to be seen in the two overhanging storeys of Paul Pindar's house (Fig. 133) from Bishopsgate, now re-erected in South Kensington Museum. The windows are a combination of square and circular oriels, and stretch across the entire building. Each storey is

divided by two transomes into three divisions, the two upper rows being glazed, and the lowest one filled with carved panels. There are thus thirty-six lights and eighteen panels. Although apparently so rich a specimen of a timber house, similar examples were numerous in the seventeenth century. The restored front of No. 17 Fleet Street exhibits some of the original panels, which were recently restored to their proper position. Much of the charm of these buildings, after this lapse of time, is due to the fact that none of their materials have an absolute rigidity. The upright oak beams, the moulded lines of the *fascias* or horizontal members that define the overhanging storeys, even the very lead lights that fill the windows, all "give" a little with time, and produce an irregularity and a picturesque yielding to the burden of their years that wins our sympathy and moves our sentiment. The square lead-lights into which the glass at Staple Inn is divided show the common method of glazing until the advent of the sash window about the middle of the seventeenth century or a little later. In Gothic windows the practice had been to use a diamond pattern, which was more in keeping with the style and more easily adapted to the outlines of the stone tracery. The square form used



135. Cupola, Barnard's Inn.

in Renaissance buildings was sometimes varied by the intricate patterns shown in Sir Paul Pindar's house (Fig. 133), but more often the windows were adorned with coloured heraldic shields or medallions in the centre of each light. Examples of these may be seen in a large number of buildings, such as the little hall of Barnard's Inn, Holborn; the "Jericho Parlour," in the Abbot's House, Westminster; the hall of Staple Inn; the Middle Temple Hall; the Trinity Almshouses, Mile End Road, or the Whitgift Hospital, Croydon (Fig. 134).

The circular headed archway and gate into the quadrangle of Staple Inn are good examples of the heavy moulded framework of the time. The little courtyard, enclosed by buildings of the later seventeenth century, is a well-known oasis amid the London streets. From the seat beneath its spreading plane tree the visitor obtains a good view of the hall, with its large oriel and charming cupola. This little glazed lantern with graceful lead roof is one of the earliest Renaissance examples to be seen. Its lights follow the general design of the oak windows before described. A cupola of rather earlier type is to be seen on the Hall of Barnard's Inn (Fig. 135), and Staple Inn Hall itself possesses a miniature bell turret of much later date. A good view can be obtained from the terrace to the north of the hall (Fig. 136).

We have now seen the appearance of a timber building with its gables and overhanging storeys, such as was shortly to fall into disfavour with the builder in all but the rural districts. Let us now see the character of the Elizabethan house constructed of brick with the usual stone dressings.

In Holland House, Kensington, the town seat of the Earls of Ilchester, we have a magnificent Jacobean



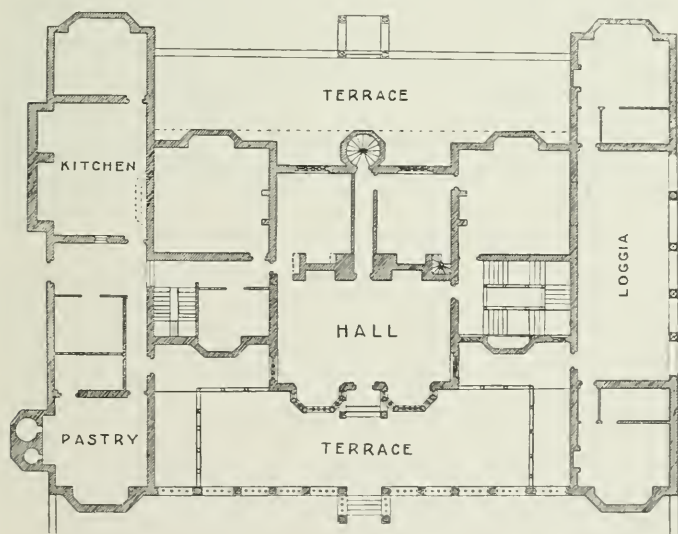
136. Hall of Staple Inn.

mansion, built in 1607. The illustration of the front of the house (Fig. 137) shows a regularly planned building with large centre block and extensive side wings. It was of the essence of Renaissance architecture to reduce all planning to symmetry, and every portion of the building required its counterpart. Indeed, in Holland House the balance was so earnestly sought that the traditional plan was here overthrown, and the Hall which was in the middle of the building, was entered by a door in the centre, the screen being thus abandoned and with it the last vestige of its character as a living-room (plan, Fig. 138). Yet however much the plan was confined within the strait bounds of symmetry, the elevation was not brought



137. Holland House, Kensington.

within the enclosing horizontal cornice which we shall see fifty years later. Nothing could be more varied or more interesting than the way the composition is broken up, and the contrast of brick and stone emphasised for effect. Here we have the mingled Gothic and Classic forms brought into a relationship which is both harmonious to the eye and full of charm. Here are vertical lines in plenty, but the detail is entirely of the Renaissance. What are the mediæval features, and wherein have they been modified by this new interpretation? The Gothic gable is here, but transformed in outline to the shape in vogue in the Low Countries, and hence often called the Dutch gable. Its presence in a repeated series along the parapet of a wall is not always fortunate, but whenever supported by the upright lines of a bay window or chimney stack, its beauty cannot be denied. The tall oriel windows with



138. Plan of Holland House, Kensington (from Thorpe).

their many lights, in the projecting wings, the centre and two flanking bays, the staircase towers—which are seldom absent from a Jacobean house—and the external chimney stacks, are all features culled from the mediæval style, however modified in detail and treatment. On the other hand, the arcade, or covered terrace, is altogether of the Renaissance. The piers are rusticated (*i.e.*, they are surrounded by projecting blocks of stone, which give alternate courses projecting and recessed), the arches are semicircular, and the mouldings are purely Classic. The centre bay, with its porch, is furnished with angle pilasters, and an arcade of round arches makes a band of ornament beneath the top window. The parapets and balustrading, too, have no admixture of Gothic in their forms. The design suggests what was indeed exactly the case—a *via media* between restraint and unrestraint. It shows the naïve and natural forms of the later mediæval period, schooled under a gentle compulsion to acquire a more mechanical rhythm, but not reduced to absolute subjection.

The Old Palace at Kew, built in the reign of James I., is one of a certain number of concisely planned Jacobean houses whose front elevation is divided between three brick gables. It was originally called the Dutch House, and is an excellent example of the influence of the art of the Low Countries.

Another type of house is that at Charlton near Woolwich, built also in the reign of James I. (Fig. 139). Charlton, like Hatfield, has no gables but finishes with a parapet, which is pierced in front, but which towards the garden is plain. The absence of the gable does not, however, do away with all the earlier character. The bay windows, the lofty chimney stacks (rebuilt as old), and the indispensable staircase towers combine to dispel a purely Classic impression, although the regu-

larity of the general outline is here much more apparent than at Holland House.

Two smaller buildings of a particularly interesting class remain near London to throw their own special light on the subject we are pursuing. Each age has its own custom in regard to almsgiving. In the mediæval period all men of substance kept open table, and a large supply of food was kept ready for the poor who needed it. To-day our great organised charities

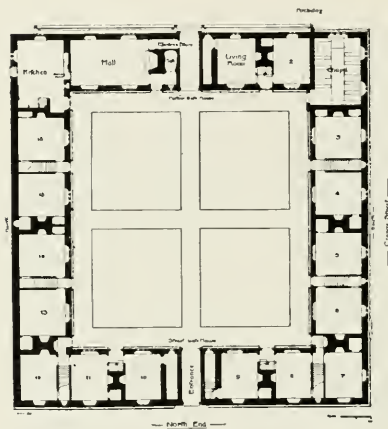


139. Charlton House, near Woolwich.

invite our help. At the close of the mediæval period and onward until the eighteenth century one of the favourite outlets for the generous purse was the foundation of almshouses, or hospitals as they were at first usually called. Of semi-collegiate character, these ancient hospitals present an aspect equally interesting from a social and from an architectural point of view.

In 1597 was built the Hospital of the Holy Trinity at Croydon, by John Whitgift, Archbishop of Canter-

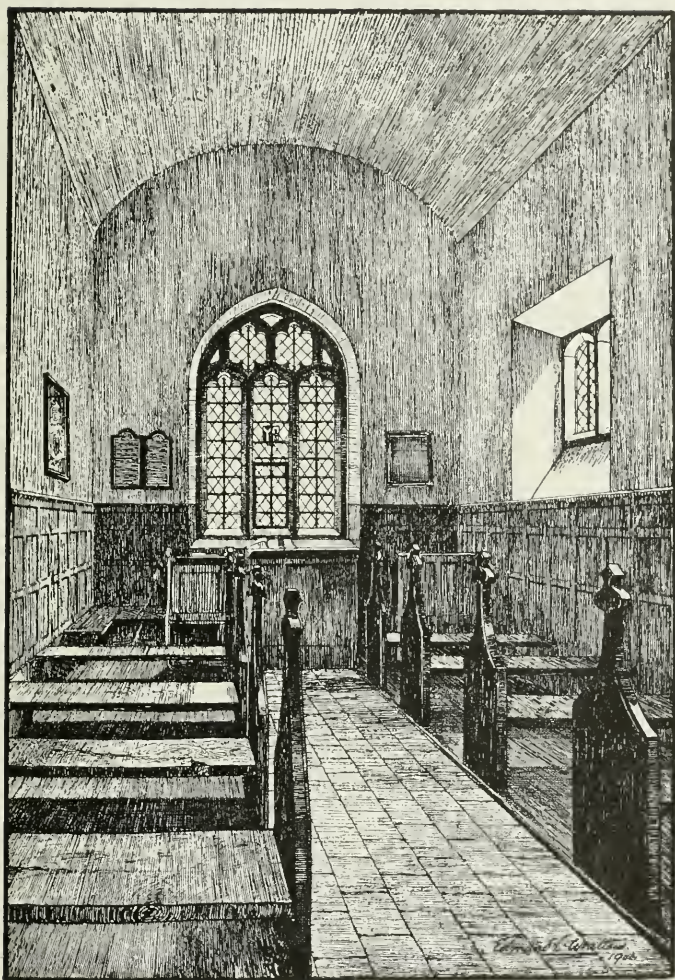
bury. The foundation was for forty "brethren," with a warden and chaplain at their head. The buildings are of brick dressed with stone and form a quadrangle, having an archway east and west, called gatehouses in the old records (Fig. 140). The eastern or administrative block possesses many fine architectural features. In the south-east angle is the chapel (Fig. 141), the window of which still shows that even at the very close of the sixteenth century a by no means poor design in Gothic could be attempted.



140. Plan of the Whitgift Hospital, Croydon.

The simple "poppy-head" bench ends are worthy of notice. On the first floor the audience chamber and two other rooms are panelled in oak, and in the hall below is the glass already mentioned. Next to the hall is the old kitchen, which has suffered little alteration.

The brick gables of the exterior (Fig. 142) are of the plain English type, and one stack of original chimneys is left to show the angle shafts and moulded base. The windows are the plain casement lights of the period divided by moulded mullions. The centre one shown in the drawing had doubtless a transome which has subsequently made way for a sash window. A somewhat curious point to notice is the presence of the Renaissance entrance with round arch and pediment over, in conjunction



141. Chapel of the Whitgift Hospital, Croydon.

Drawn by E. I. Wratten.

with the four-centred arches of Tudor type that lead into the quadrangle.

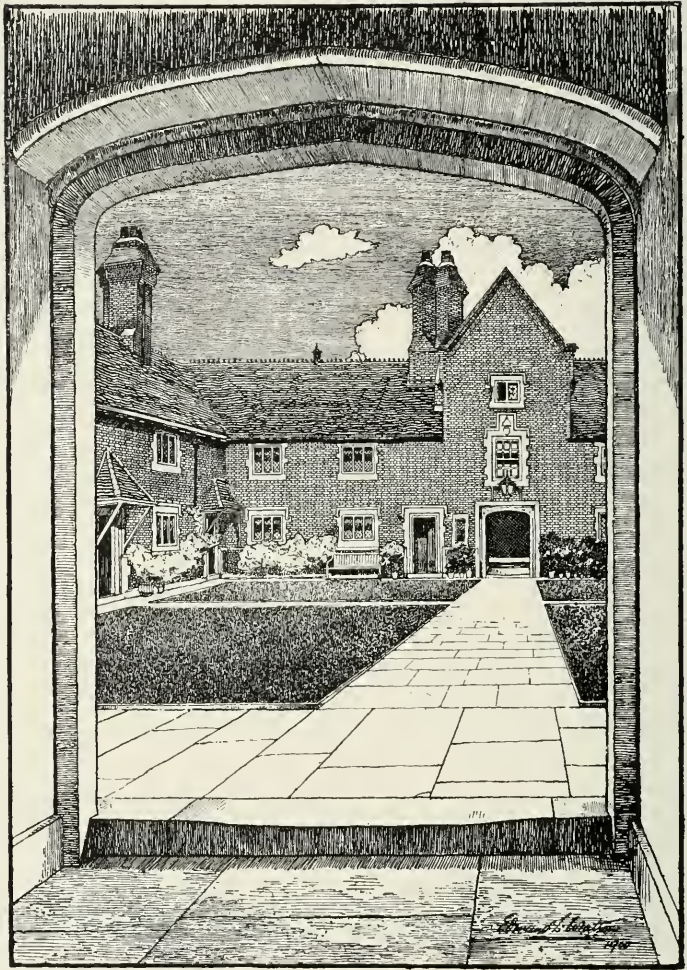
Almost within the shadow of the Royal Hospital at Greenwich is a second almshouse known as Norfolk College, built and endowed by the Earl of Northampton in 1612-15. Externally it has been much altered, but its interiors are largely undisturbed. The staircases to each inmate's dwelling are among the few examples of early stairs that are left near London, and the finials to the newel-posts are particularly good.

If the student will visit the English furniture and woodwork gallery in the Museum at South Kensington he will find a wealth of material of Elizabethan date from which to obtain the necessary knowledge of detail. Much of this work has been collected from London houses that have been destroyed, the most beautiful and instructive being the state-room from the old palace at Bromley-by-Bow. If we approach this room from the entrance in Exhibition Road we shall pass through a reconstructed bedchamber from Sizergh in Westmorland. This room is said to be mid-sixteenth century, but if so, the advanced character of the design would seem to indicate a foreign hand. The walls are covered with panelling inlaid with bog-oak and holly, the upper part being arranged in double arches, and the lower in panels not dissimilar to those in the Temple screen. Notice particularly the elaborate internal porch (Fig. 143) with its cleverly domed roof. These porches were very necessary when all rooms communicated with one another, and they are shown on a number of contemporary plans. They were one of the features that came under the comprehensive term of "oriel." The ceiling here is a further development in plaster of that in wood which we noticed at Hampton Court (Fig. 120). Its radiating ribs are still reminiscent of the fan vault,

and, as if placed specially for contrast, a rich plaster frieze of finely modelled Renaissance ornament surrounds the walls immediately beneath it.

The room from Bromley Palace is quite the most beautiful example of mural and ceiling decoration of this date in London. A stone from the wall of the house inscribed 1606 is preserved here, and we have the arms of King James I. on the ceiling. A style that can produce a room of this description has already proved its capacity for the finest effects in the design of English domestic architecture; its appeal, too, is very wide, even though many persons of special tastes will prefer the comparative severity of the "Queen Anne" period or that of the early Georges.

Let us first consider the oak panelling which clothes the walls from floor to ceiling. We have seen that the earliest type of panelling—described under the Tudor period—had no "mitred" moulding; each rail finished square against the other, and the moulding either stopped dead, or was cut round the angle with the chisel in the same way that a stone or mason's mitre is cut. This somewhat primitive method was employed at Whitgift's Hospital in 1597, but we have evidence also that the finished methods of joinery were known long before that date from the work in the Middle Temple Hall. The aim in the early arrangement of the wainscot was to cover the walls with panels of comparatively small size, the principle of which we have already discussed several times—its result being apparent in the wall-panelling at the Middle Temple Hall (Fig. 130), Whitgift Hospital, the Charterhouse Hall (Fig. 128), and several rooms at the St John's Institute, Hackney. In the linen-panelled room at the last named (Fig. 117), the wainscot is divided into bays by fluted pilasters, which rise



142. Quadrangle, Whitgift Hospital, Croydon.

Drawn by E. L. Wratten.

to the ceiling. In the Bromley room the same thing is done in a more finished manner, beautifully proportioned Doric pilasters upon pedestals being set at intervals round the room. Over these a wood entablature surrounds the walls, the frieze of which is carved, while the cornice marks its junction with the ceiling. The pilasters, which here taper in the same way as a column, are enriched with a charming pattern in low relief, and the mouldings are all accurately designed and faultlessly carved. The paneling in these bays is divided into large and small panels in a simple design, which gives relief to the eye without complicating the effect unduly, or taking away from the restfulness of the oak-covered wall. The moulding of the panels should be examined. It is about one inch wide, and is of a design which was almost universally used up to this date, the only difference between it and earlier examples being that it is slightly raised from the surface of the rails. We shall find this projection increases as the seventeenth century proceeds, until we reach the *bolection* moulding used by Sir Christopher Wren.

The chimney-piece at Bromley ranks among the very best productions of the period. London possesses several examples of this favourite Elizabethan and Jacobean feature, and it will be useful to run briefly through them at this point. In the Tudor period the fireplace itself was surrounded by a plain four-centred stone arch, and this was preserved in many instances until well into the seventeenth century. The panelling of the walls then occupied the space above the arch, being sometimes specially treated to focus the design, as at the Whitgift Hospital, Croydon, and St John's Institute, Hackney. At the same time the stone beam or lintel over the fireplace opening was reintroduced,

and was either moulded and supported by plain pilasters or carved as a frieze in low relief, the opening being framed with a small architrave worked below the lintel and down the sides, where it finished in an ornamental *stop*. The whole was then enclosed by a carved oak cornice and richly modelled pilasters,—the favourite cornice being a slightly convex surface brought forward to support a moulded mantel shelf, since its plain surface allowed of the low relief of the running enrichment and showed it to great advantage. The latter is the type to which the Bromley fireplace belongs, but there are other good examples in the same gallery of the Museum. An excellent stone frieze with vigorous carving, supported by stone pilasters, has been preserved in a room in St John's Gate, Clerkenwell.* The moulded lintel is nowhere better shown than in the Great Hall of Charterhouse, where its projection is so large that brackets are required to support it at each end, somewhat after the manner of the old thirteenth-century examples (Fig. 144).

The chief glory of the fireplace of the early Renaissance, however, was its overmantel, and it soon became the custom to concentrate all the richness of mouldings, carving, and architectural composition upon this central point of the whole room. At the Charterhouse it occupies the whole width of the fireplace, but its centre alone is carved, having the coat of arms of Thomas Sutton (a later insertion) within two pilasters which form a panel. A comparison of this panel with that at Hampton Court (Fig. 126) will show the wide difference between the Italian and Flemish treatment of a like subject. In the Jerusalem Chamber—the Great Chamber of the Abbot's House—at Westminster Abbey

* This was formerly in The Baptist's Head public-house, St John's Lane.



143. Porch in Panelled Room at South Kensington Museum
(from Sizergh, Westinorland).



144. Chimney-piece in the Great Hall, Charterhouse.

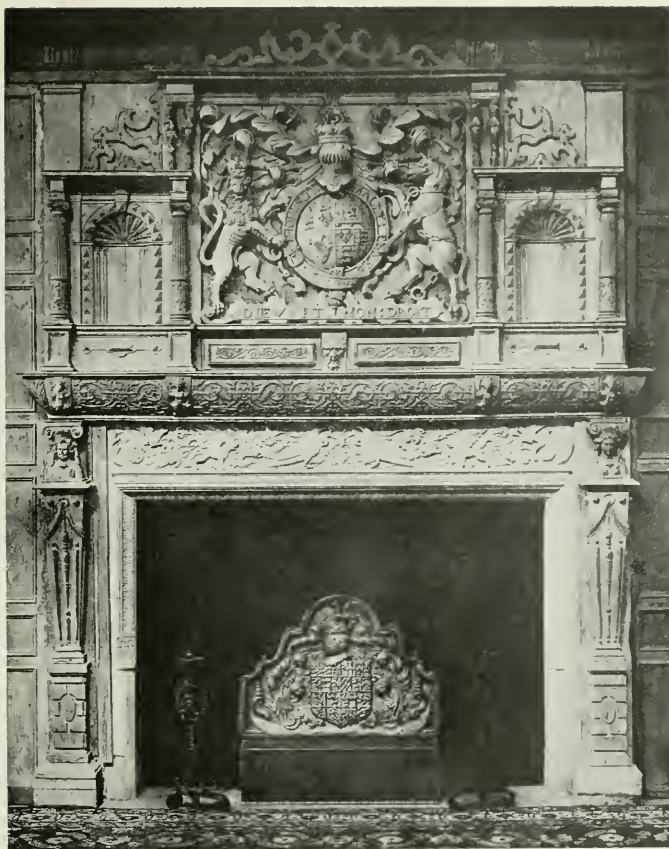
is the most ambitious and architectural treatment of the overmantel in London. It is in two stages, which, with that of the fireplace itself, represent the three Classic orders, superimposed. Twin columns of the Doric order flank the opening for the fire, and above them are double Ionic columns, which again support two of the Corinthian order. Two single columns of each of the last orders divide respectively the upper and lower portion into three parts, and in the six divisions thus formed are elaborate panels and other ornament. The whole forms a striking example of the reintroduction of the orders and the completeness of the Classic revival.

The Bromley overmantel at South Kensington Museum (Fig. 145) has a magnificent achievement of the royal arms, which occupies half the space. The carving of this represents the best English work, free of any trace of foreign influence. The arms are supported on both sides by a niche with a *shell* head between small columns, and the angles and surmount are formed of what is called *strap* ornament, a netted enrichment of interlacing straps which was derived from the Dutch text-books, and applied wherever possible in all the work of the period.

There is a most interesting series of fireplaces and overmantels in the gallery of the Museum, which were taken from an old house in Lime Street in the City when it was destroyed some years ago. Another of these chimney-pieces is in the Guildhall Museum. The gates of this house were dated 1631, but there is little doubt that the building itself and its oak decoration were fully twenty or thirty years older. All the overmantels are different, being divided here by pilasters, there by columns, while their panels vary in shape and number, but they all depend for their effect upon a simple geometrical arrangement and lack the heraldic

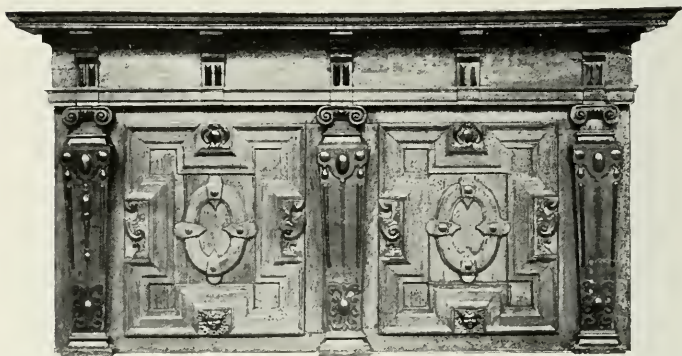
and figure carving * of which the period has so much to show. Two of these are shown in Figs. 146 and 147, and if we examine them together with another panel from the Museum (Fig. 148) we shall be able to form a good idea of the Jacobean method of using Classic detail and its arrangement in a Renaissance design. In the first place there are the typical pilasters already described, which generally have Ionic capitals with the Greek type of volutes. Where the little coupled columns are used they are of the Doric order and are carved in the lower part to represent blocks of stone. The pilasters have the characteristic strapwork, adorned with various bosses called "jewel" ornament, and in addition the slender little drop which occurs with extraordinary frequency wherever the Jacobean joiner has been given a free hand. Note the simple and well-designed mouldings, the little brackets in the frieze, and the dentils in the cornice. It should be remarked that the mouldings themselves of the Elizabethan period are seldom carved, the ornament being confined to plain surfaces like the frieze, the pilaster, or the filling of panels. The idea of the mitred moulding once having been introduced, it was seen what endless variety was possible in the shapes of panels, and in these examples is shown the favourite form—a square panel with, at each angle, an "ear" formed by no less than five mitred joints, making twenty in all. The circle and oval or ellipse are also used, and the idea of the key-block of an arch is applied at four points on the curve. Shields, cherubs' heads, bands of fruit and flowers, and S-shaped brackets are introduced more sparingly; they are Italian elements in the design which were to receive

* There is a chimney-piece at the old Sessions House, Clerkenwell, brought from Hicks's Hall, which is an example of the somewhat unsatisfactory blending of these two types of enrichment.



145. Chimney-piece from Bromley Palace, in the South Kensington Museum.

greater prominence a few years later. The little tablet with broken pediment shown in Fig. 148 is an example of a feature upon which much ingenuity was exercised,

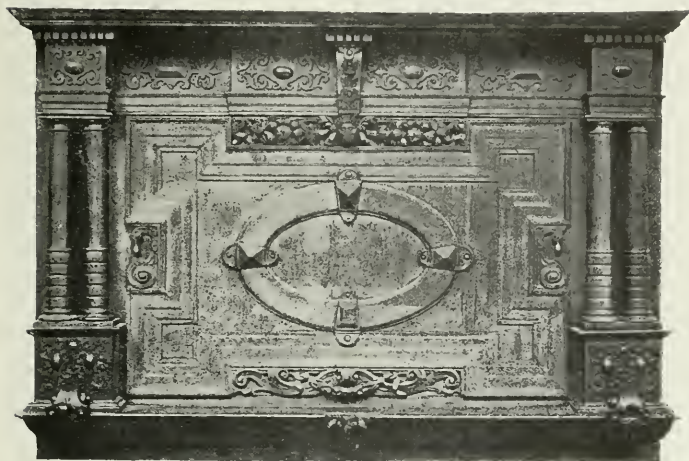


146. Overmantel from a House in Lime Street, now in South Kensington Museum.

and a hundred variations are to be seen on chimney-pieces, doorways, and pulpits. The overmantel in the Jerusalem Chamber, Westminster, has five of these designs, and the west and south doors of St Helen's Church, Bishopsgate, are beautiful specimens of the same kind of joinery. It would be easy to fill a chapter with descriptions of the Jacobean work in churches, for though the early Renaissance church* is very rare, much money was spent in the decoration and furniture of ecclesiastical buildings. Good pulpits are to be found at St Helen's, Bishopsgate, and St Nicholas, Deptford; fonts at St Bride's, Fleet Street (1615) and St Margaret's, Barking; while two perfect little galleries are to be seen in the chapels of Croydon Palace and the Charterhouse.

* One aisle of Charterhouse Chapel is of this date.

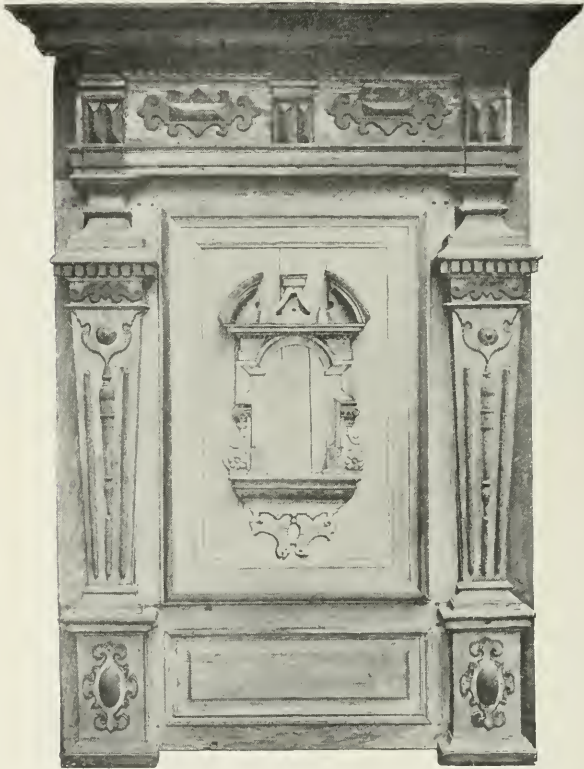
Returning to the room from Bromley Palace, we have yet to examine the moulded plaster ceiling, which forms by no means the least handsome feature of the



147. Overmantel from a House in Lime Street, now in South Kensington Museum.

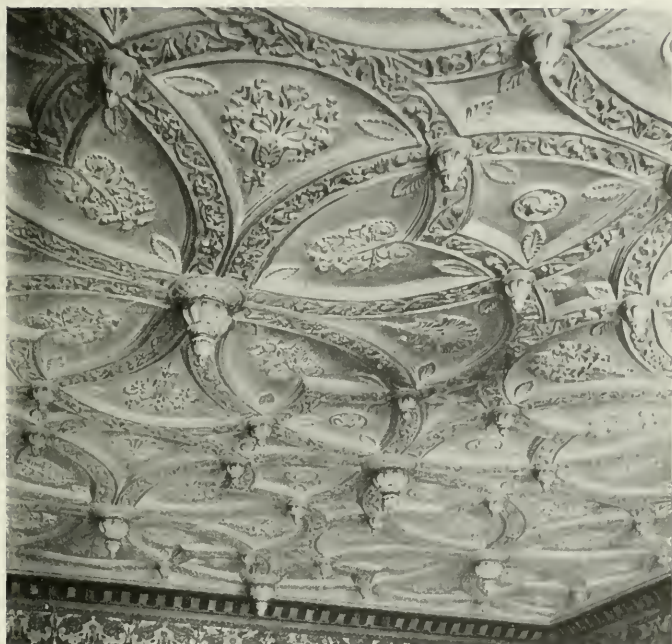
room. For a limited period these rich and beautiful ceilings are always found associated with the carved chimney-piece and the panelled wainscot of the Jacobean craftsman. They were mainly confined to the first quarter of the seventeenth century, and the finest of the work was probably done by Italian workmen or under Italian direction. The idea was a simple one. The ceiling having parted finally with the vaulted tradition, but still retaining the ribs (an earlier type of which we have seen from Sizergh), was free to follow whatever design the artist wished. The number of these ribs and the complexity of the varied network into which they were led, furnish evidence of

the artistic enthusiasm and the fertile invention of the time. There are two or three good examples at Canonbury Tower (Fig. 149), and in the adjoining



148. Panel in South Kensington Museum.

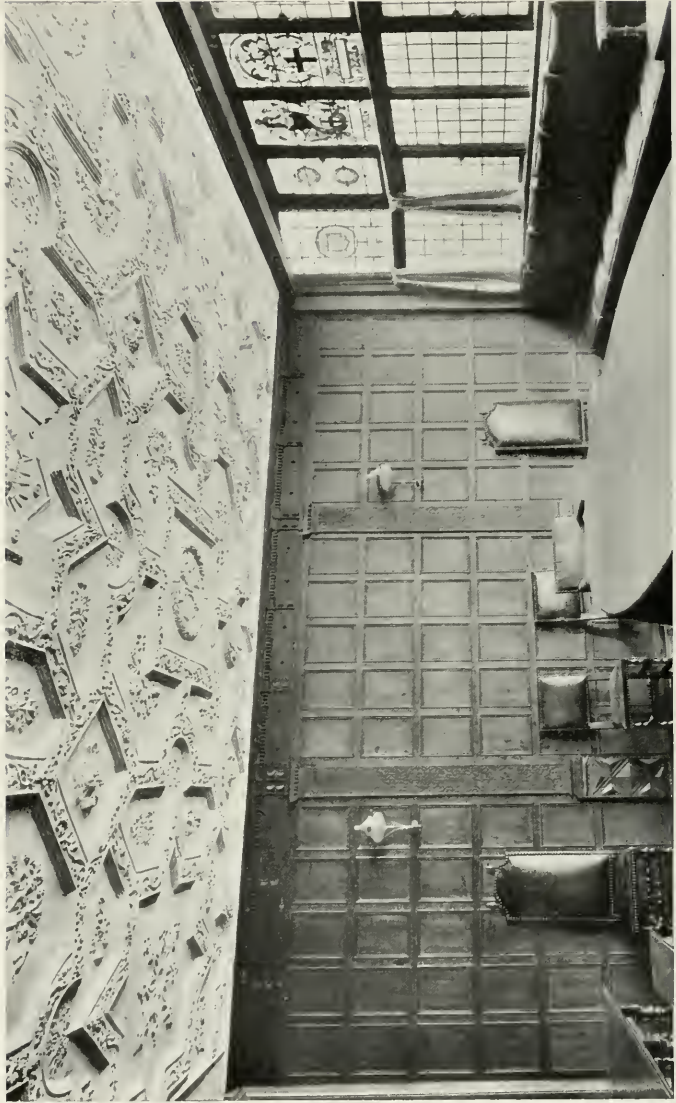
buildings. Another excellent specimen is preserved at No. 17 Fleet Street (Fig. 150), which has already been mentioned as possessing the badge of Henry Prince of Wales in the centre. The Bromley ceiling, though



149. Ceiling, Canonbury.

flat, retains the old pendants at the chief intersections of the ribs. Note that the mouldings themselves are not enriched, but contain bands of ornament on the flat surface of the rib, and stamped designs within the panels.

The decoration of the walls and ceilings of the rooms of this period was not the only internal development in the features of the house. The reigns of Elizabeth and James saw the introduction and perfection of the wood-framed staircase, which has ever since held so important a place in English domestic architecture, both from the point of view of utility and of design.



150. No. 17 Fleet Street

We have referred to the early well-stair at Canonbury and predicted the replacing of the plastered framework by an open balustrade and newels. Once introduced, the balustrade became the most important part of the stair, and from its character it is easy to arrive at the date of any example. The opening of the stair framework was curiously coincident with the introduction of the turned *baluster* from Italy. It may be that the baluster was a spontaneous production in our own country to meet a new need, for the lathe had been in common use for the turning of Gothic shafts, and the invention of such a special and diminutive form of the column was quite in keeping with the spirit of the Renaissance.



151. Staircase, Boleyn Castle.

Its origin is, however, obscure, although in much of the earlier Italian ornament in England the panels are divided by an elaborate type of baluster, and this feature, which had not appeared in architecture since its transient introduction into what appears to have been pre-Norman or Saxon work was then re-introduced. The Elizabethan joiner seems to have taken to the

turning-lathe with great avidity, and the staircases, furniture, altar rails, &c., of the time bear evidence of his industry. A good example of this early type of stair is that from Boleyn Castle, East Ham (Fig. 151), where its character is well shown. The early Renaissance wood baluster was very little cut away in turning and preserved much the same thickness throughout its length,

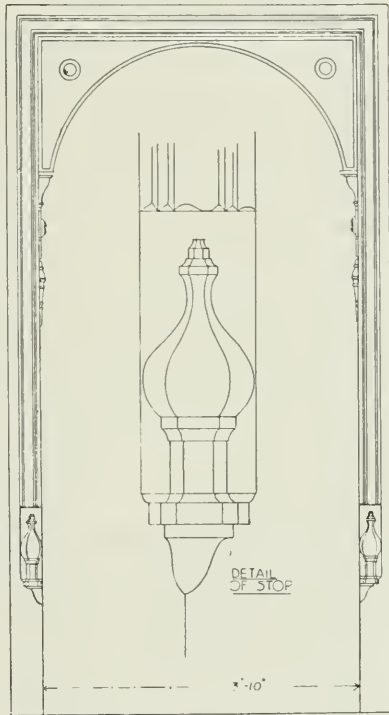


152. Staircase, The Charterhouse.

being also decorated with incised lines around its broadest members. The square *newels* or posts at Boleyn Castle have turned finials, the handrail and *string* (the support of the stair) being of heavy moulded timber. At the top of the staircase is to be seen a rather favourite type of baluster used in the early period, formed of flat pilasters, cut out of a single board and pierced with different

shapes. By the date of James' accession the prevalent design had somewhat changed. The finials to the newels were "square-turned," not round, and took the form of the pedestals described already on the gallery to the Charterhouse Hall.

The balusters, too, had made way for a row of pilaster shapes which supported keyed arches and formed a delightful arcade the whole length of the stair. Other enrichments of the period were added, and heraldic or sculptured finials crowned the pedestals of the newels. Such is the fine staircase at the Charterhouse (Fig. 152), and the chief stairway at Holland House is of the same period. In the latter the arcade is formed of little oak uprights, carved in the form of rusticated masonry, the newels being also decorated

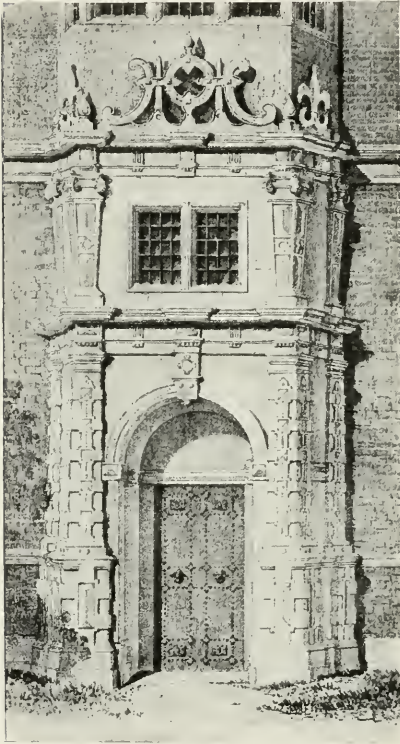


153. Archway from Bromley Palace
(South Kensington Museum).

with a similar imitation—a not unusual device. The finials and pendants at Holland House are hollow and of very graceful design. The staircases at Norfolk College, Greenwich, have already been mentioned as

good types of the smaller stair in vogue at the beginning of the seventeenth century.

There is one other magnificent stair near London, at Charlton House near Woolwich. The reputed work



154. Doorway at Holland House,
Kensington.

of Bernard Jansen in the reign of James I., it is of massive construction and of a somewhat heavy design. Its principal interest lies in the use of the orders in the balustrade, the lowest flight having square Doric columns (each face being of the shape of a Jacobean pilaster), the middle one Ionic, and the upper Corinthian. The carving is vigorously executed, and on the newels are heraldic animals or carved foliage, with grotesque heads upon the handrails where they join the posts.

The staircase at Bromley Palace was of similar detail to that noticed at Boleyn Castle. An arch from the screen which stood in front of it is in the Museum at South Kensington (Fig. 153). It is interesting as showing the



155. The Blount Monument, St Peter ad Vincula,
Tower of London.

round arch within a square frame, and the almost Gothic type of moulding with its fine carved *stop*. Both the stop and the square-framed arch were suggested by the mediæval work of the fifteenth century. Other doorways of the period, such as those to Holland House (Fig. 154), to the Charterhouse Chapel, and to the Whitgift Hospital, Croydon, are formed of a circular arch set within a Classic frame or entablature and its supporting pilasters. The whole was crowned either with a pediment or with a surmount of strap ornament.

From a comparatively small number of examples we have been able to gain a fairly complete view of the methods of the early Renaissance, of its structural

form, and of its luxuriant ornament. The subject is further illustrated in a very striking manner by the great number of magnificent Elizabethan and Jacobean tombs in Westminster Abbey and most of the older London churches. A complete list would be out of the question here, but the following are a few that should be seen at the Abbey:—The monuments of Sir Richard Pecksall (1571), Countess of Lennox (1578), Duchess of Somerset (1587), Mary, Queen



156. Tomb of Sir Thomas Gresham, St Helen's, Bishopsgate.

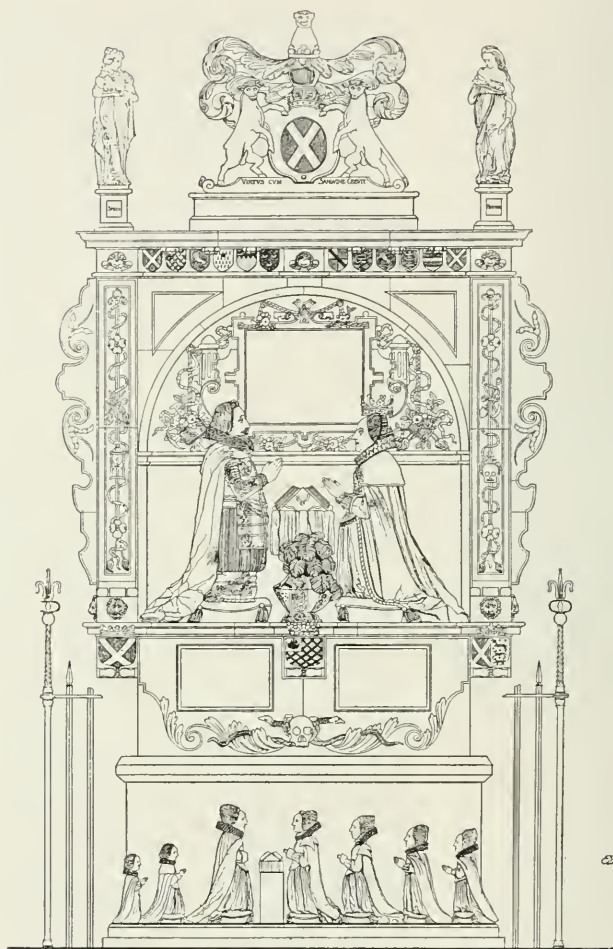
of Scots (1587), Queen Elizabeth (1603), Earl of Shrewsbury (1617), and those to the infant daughters of James I. In Chelsea Old Church is the beautiful Dacre tomb, and in St Peter ad Vincula, the Blount double monument is worthy of careful study, for the signs of almost Italian beauty in its medallions (Fig. 155). St Helen's, Bishopsgate, is full of beautiful monuments, among which one of the most interesting is that of Sir Thomas Gresham—an altar tomb of very

refined detail (Fig. 156): and at the Charterhouse is a monument to Thomas Sutton (erected 1615), the work of Nicholas Stone (Fig. 157). St Alphage, London Wall, St Olave's, Hart Street, St Katherine Cree, and Southwark Cathedral furnish many other examples. In most cases they are valuable evidence of the use of colour in decoration, and their choice of marbles gives an added beauty to the design. In the drawing of the Neville monument (Fig. 158) in East Ham Church the wrought-iron railings should be



157. Tomb of Sir Thomas Sutton,
The Charterhouse.

noticed, similar work being found in front of the Chelsea tomb to Lord and Lady Dacre and to that of Thomas



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158. The Neville Monument, East Ham Church.

Sutton just mentioned. The little wall tablets of this period show more invention and beauty than any that the later and severer periods could produce, and the medallions with coats of arms, which often form their chief feature, are always vigorously conceived and wrought. In the floor of East Ham Church is a brass with coat of arms of seventeenth-century date (Fig. 159), which indicates the character of many hundreds of examples that could be adduced.



159. Heraldic Brass, East Ham Church.

VIII.

RENAISSANCE ARCHITECTURE IN LONDON.

Mid-Seventeenth Century (1625-66).

INIGO JONES AND HIS CONTEMPORARIES.

Charles I., 1625-1649.
The Commonwealth, 1649-1660.

Charles II., 1660-1685.
[The Fire of London, 1666.]

Principal Buildings—

WORKS BY INIGO JONES—

Chapel, Lincoln's Inn - - - -	1617
Banqueting Hall, Whitehall Palace - - -	1619-22
Watergate, York House, Buckingham Street -	1626
St Paul's, Covent Garden - - - -	begun 1631
Queen's House, Greenwich - - - -	completed 1635
Lindsay House, Lincoln's Inn Fields - - -	1640
Ashburnham House, Westminster - - - -	c. 1640
St Alban, Wood Street.	
King Charles's Block, Greenwich Hospital.	
St Katherine Cree - - - - -	1628-30
Doorway, St Helen's, Bishopsgate - - - -	1633
Cromwell House, Highgate - - - - -	c. 1646
Lambeth Palace, Hall - - - - -	1663
Bromley College, Kent - - - - -	1666

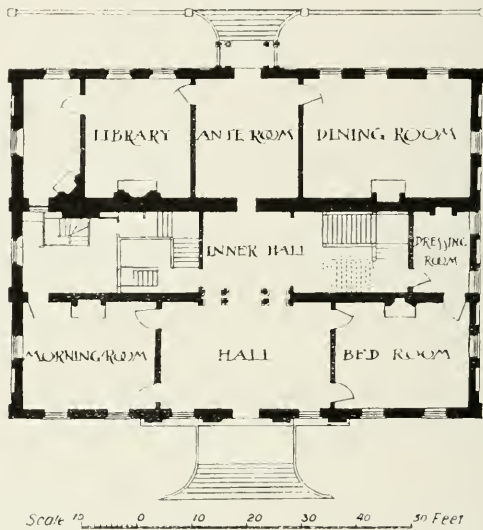
IT is convenient to regard the period of the present chapter as beginning with the accession of Charles I. and as ending with the Great Fire of London, since these dates represent approximately the extent of the transitional period between the early and late Renais-

sance, and the Great Fire, through the wide opportunity it afforded for new design, was very largely responsible for the great achievements at the close of the century. Such a period as this, however, is difficult to confine within rigid limits, the more so as it owed so much to the influence of a single personality whose work preceded any marked change in the popular style.

Inigo Jones has been called the father of the English Renaissance. He was the first English architect to study whole-heartedly the Italian methods, and to base his design upon the scholarly conventions which the later Italian architects had evolved. Indeed he was the first "architect," not only in the modern sense, but in the way that Michael Angelo or Peruzzi were architects. The Renaissance architects were in the first place artists—conscious artists, who, though largely the product of their times, yet had strong individualities, and impressed upon their art qualities due to what, for want of a better phrase, we may call the "personal equation." The Italian architects were painters, craftsmen, and literary men, they were scholars and in some cases dilettanti. It is at the same time an essential merit and demerit of the classical type of mind that it exalts the individual view of art, and the methods of the great artists become a mechanical formula for their followers. Just as the Roman Vitruvius attempted to standardise the style of his day, so Palladio and Vignola, and, later in England, Chambers gave us their own ideas of the so-called *true* proportions underlying the great art of building.

How unlike this was to the growth of mediæval architecture! Until Inigo Jones the name of the professional architect scarcely appears, and so much was the genius for Gothic design implanted in the minds of the ordinary craftsmen, and so little was their individual

bias likely to introduce a discordant element, that we may find the names of several men working successively upon one carved screen, with a result in perfect harmony with the style that they were unconsciously following. The Gothic or Church ideal was strong enough to subdue the personality, the while it commanded the talents and enthusiasm of the devotee. The Renaissance, as



160. Plan of Eltham Lodge.

a European movement, had as great a power, but it encouraged the emphasis of individuality, it encouraged differentiation, and it exalted the few architects at the expense of the capacity of the craftsman and of the knowledge of the amateur.

Greatly then as we may, and must, admire the famous architects of a later day, we can mingle with our admiration a regret at the loss of the naïve and

romantic production of the people themselves while yet art was not to them a thing afar off, but was part of their lives—their mental and emotional meat and drink.

Inigo Jones was born in 1573, and had thus attained



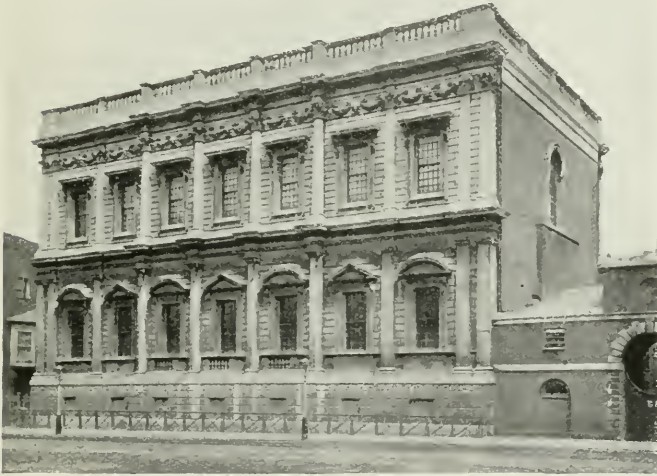
161. Lindsay House, Lincoln's Inn Fields.

his thirtieth year when at the accession of James I. the rich extravagance of Jacobean architecture was still happily in ignorance of the coming restraint which it would suffer. His name has become so well known

that, like other famous architects, he has had ascribed to him many works which from some quality of distinction seemed scarcely the work of an inferior hand. In consequence, it is difficult to pronounce authoritatively upon his work, or to say precisely within what limits he confined his methods. It is true that with one exception all his accredited buildings are of a severely Classic type, but this exception is an important one and is really sufficient to give plausibility to many other ascriptions which we might otherwise doubt. The building referred to is the Chapel of Lincoln's Inn, which is a curious mingling of Gothic form with Classic detail. The chapel is on the first floor, and beneath is a vaulted cloister or open undercroft which forms a striking piece of work, although the columns, capitals, and other details seem strangely out of place beneath the arching stone ribs. It was begun in the year 1617, and the fact that Inigo Jones, who had already visited Italy and was the apostle of the Italian Renaissance, could design and build so well in a hybrid style is very significant of the state of architecture at this period. It should be easy for us, who live in a time when fluctuating fashions govern design, to appreciate the uncertainty of days when Gothic architecture was still to some extent followed, and the divergent modes of the Renaissance—Flemish, Italian, and English—all had their adherents in this country. An architect of skill and imagination might well try his hand at each "manner" in turn, and those of us who do not hold a brief for Inigo Jones' consistency in following Palladio, are not inclined to doubt the traditions which make him the author of many interesting buildings in each style.

Some seven years before the commencement of Lincoln's Inn Chapel, Inigo Jones had been appointed Surveyor-General to Prince Henry, whose badge we

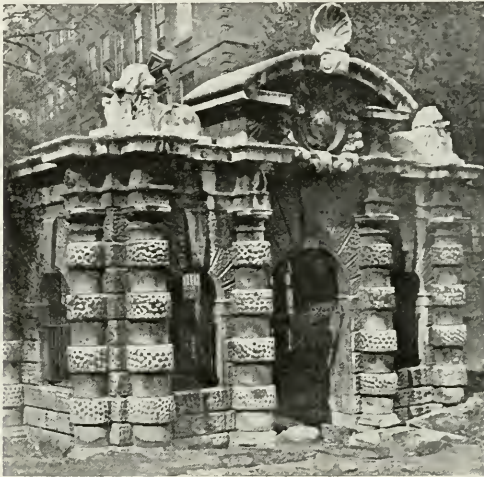
have seen in the plaster ceiling of 17 Fleet Street. He was engaged in the design of scenery and dresses for the court masques of Ben Jonson, and many beautiful and vigorous drawings from his hand are still extant. In 1615, after his second visit to Italy, he entered the service of the king as Surveyor-General of the Works, and in 1617 he began the Queen's House,



162. The Banqueting Hall, Whitehall.

Greenwich Palace, now occupied by the Royal Naval School. The house was not finished until 1635, but we can see in it how far Inigo Jones already reflected the planning which was to become the prevailing fashion of the eighteenth century. A plain rectangular block with square Classical outline, it carries its outward symmetry into the arrangement and shape of the rooms. The plan of Eltham Lodge (Fig. 160), which was built

towards the close of our present period, is a good example of the same type of house. It shows how great was the change from the traditional English plan, which started with the great dining Hall, and spread outwards at either end, according to the accommodation required for service at the one, or private apartments at the other. The new plan starts with a rectangular outline, places an entrance (not a living) hall in the centre, and divides



163. York Water-gate.

the remainder of the space into rooms of as square and Classic a character as it is possible to obtain. The same idea is well shown in Lindsay House (Fig. 161), now Nos. 59 and 60 Lincoln's Inn Fields. In 1618 Inigo Jones served as architect on a Royal Commission for the improvement of Lincoln's Inn Fields. The houses on the west side of this fine square were to be built in accordance with his general scheme, and Lindsay

House is no doubt a genuine example of his design. The house, originally built for the Earls of Lindsay, probably about 1640, upon the model sketched by Inigo Jones, has since been replanned to accommodate two sets of offices, and the brickwork has been covered with stucco. Its façade is a good example of the so-called Palladian design, the lower storey constituting a base for the Ionic pilasters, that extend the height of the two upper floors, and carry a long entablature and balustrade above. The two majestic brick piers to the forecourt (originally six) with their bold stone vases, should be noted for their excellent and characteristic design.



164. South Doorway, St Helen's,
Bishopsgate.

In 1619 Inigo Jones had an opportunity which, had it lasted, might have resulted in a building the size, importance, and beauty of which might well have eclipsed all others of a similar character in England. James I. had resolved to rebuild the Palace of Whitehall, and the Surveyor-General

was instructed to prepare a scheme that would be worthy to rank among the royal palaces of Europe. The plans were drawn to cover the whole area between the river and St James's Park, and between the present War Office and the southern end of Whitehall (1,200 by 900 feet). The largest of the great courts into which the palace was to have been divided (800 by 400 feet) would have followed on its eastern side the present line of Whitehall, and here was built the only portion of the scheme which was ever carried out—the Banqueting House, now occupied by the United Service Institution (Fig. 162). This building, which was completed in 1622, and thus by date really falls within our former period, is the most felicitous design which Inigo Jones produced. It is the most essentially Italian structure in London which is at the same time the work of an English architect. It conveys an excellent idea of the beautiful palaces and public buildings that the Renaissance produced in Italy, and since it was begun only forty years after the death of Palladio it shows the almost contemporary inspiration of his genius. The student should notice the division of the façade into a low base and two superimposed orders of refined Ionic and Composite forms. The three centre *bays* are divided by attached columns, the remainder having pilasters, which are coupled at the angles of the building. The beautiful mouldings of the entablatures are projected forward over the columns and pilasters, and the upper frieze is richly decorated with festoons. Note especially the recessed joints of the stonework—so-called *rusticated* masonry—which emphasise the stone courses and give scale to the whole design; also the windows, crowned, in the lower floor, by alternate curved and straight pediments, and on the upper by horizontal cornices, all supported on brackets. Thus

each window becomes a separately treated panel inserted within the *bays*, into which the wall is divided by the columns, each opening being surrounded by an architrave moulding. The present *sash* windows are of a later time, but it is interesting to observe that window openings generally in this period were tending to those upright Classical proportions which were found so convenient for the modern sash window when it came to be



165. Eltham Lodge.

introduced. We shall notice other examples of this in buildings to be described later. Considered as a unit of the magnificent scheme prepared for James I. the Banqueting Hall certainly foreshadowed a palace of great beauty. The idea was, however, abandoned, and although Charles I. revived the scheme, he too was not able to continue it. The name of the latter king has a melancholy association with this beautiful hall,

since he surrendered his life on a scaffold erected before its windows.

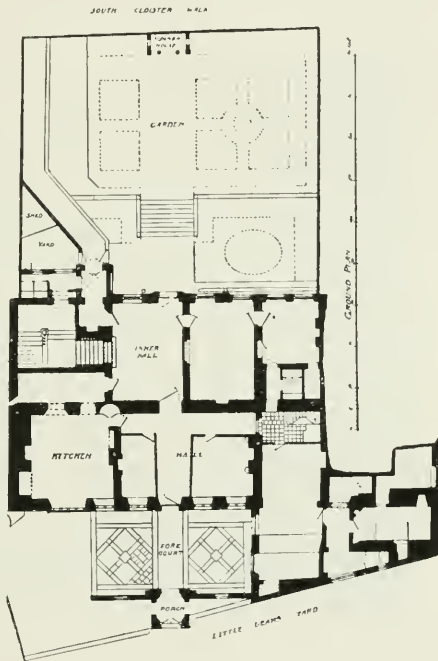
The work of Inigo Jones is always, whether Gothic or Classic, possessed of much elegance and refinement, but it is strongly conceived, with a certain largeness of design. It is this latter quality which strikes the casual observer most, and was often, by his followers and disciples, translated into heaviness and too great a boldness of detail. It must be remembered that the later periods of the Renaissance in Europe lost much of the buoyant fancy of the earlier artists, and their work, while perhaps showing more scholarship, often tended at the same time to become less interesting. Exactly the same thing occurred in the case of Sir Christopher Wren, whose successors tried to confine his proportions to rules which could of themselves give neither grace nor life to their buildings.

We find therefore in the work of the mid-seventeenth century that wherever Inigo Jones' influence is apparent the detail has grown heavier, at the same time that the design has become simplified, and the Jacobean love of small mouldings and lavish surface ornament has given place to a greater correctness in Classical design and a more ponderous type of ornament displayed with less prodigality. The little Watergate of old York House (Fig. 163) that still stands *in situ* at the bottom of Buckingham Street, Strand, is a good illustration of this. Designed by Inigo Jones and executed by the famous sculptor, Nicholas Stone, in 1626, it must have been a most delightful feature of the waterside, before the new Embankment separated it from the river. It consists of three arches framed by columns and entablature, the centre one being crowned with a curved pediment while those at the side carry boldly carved lions. The scale of the sculp-

ture, the rustications carried through the columns in circular "blocks," the heavy keystones and the shield over the centre arch, all indicate a great change from the Jacobean detail, although carved by a man who was responsible for many fine tombs in the earlier style, such as the Sut-

ton monument at the Charterhouse, and that to Sir Francis Vere in Westminster Abbey. In Jacobean work the Classic orders were generally used either as decorative forms, such as pilasters applied to the old types of structure, or as a light framework to guide the eye to the successive stages of ornament, as in the earlier screens and chimney-pieces. Now, however, we meet

compositions which are, first and last, designs in the Orders; their proportions not only dominate but *compose* the design, and they deviate from the Roman model only in the greater freedom of treatment. Such freedom is shown, for instance, in the present example, where Inigo



166. Plan, Ashburnham House,
Westminster.

Jones has broken his entablature in the centre to take up the keystones of his arch, and has broken the lower cornice of his pediment to receive a fine heraldic shield. The curved pediment itself, and the idea of raising the centre portion alone, instead of forming an *attic* or upper stage over the whole gate, illustrate departures which the Renaissance made from the ancient manner. Otherwise much of the Roman character is preserved, and the licence taken is of less importance than that indulged in by Sir Christopher Wren in his more original designs.

The south doorway of St Helen's Church, Bishopsgate (Fig. 164), which is dated 1633, is a characteristic design with the bold lines to which we are becoming accustomed. The horizontal cornice beneath the pediment is raised over an inscribed panel in the frieze. The architrave is not directly supported by the side pilasters but is carried down the sides of the doorway to enclose the arch, and is mitred to form "ears" such as we have seen before in the moulded Jacobean overmantels. Beneath these ears are the pilasters, each with two blocks, but quite subordinate in effect to the bold projections of the mouldings. In this doorway two distinct periods meet, and when the succeeding work of Wren has been studied the student will see that, while lacking the peculiarly decorative effect of Jacobean work, or the grace of the time of Queen Anne, it has a vigour and masculine quality all its own, and is a definite link between the two phases of the Renaissance.

Several fine internal doorways that follow the lines of that just described are to be found leading from the staircase of Cromwell House, Highgate, but their ornament is more distinctly drawn from the reign of James I. Two other doors, also with the broad architrave mitred into "ears" at the angles, remain in the ruins of Shrewsbury House, Chelsea, with fragments of the

panelling from the walls. Later in the period the purer Classical influence prevailed, and at Bromley College, Kent—a beautiful quadrangular building erected in 1666—is a fine stone gateway, the correct proportions of which are joined to a vigour of design that shows at once the influence of Inigo Jones.



167. Nos. 54 and 56 Great Queen Street.

The external treatment of the private house, which, as we have seen, retained so many of its Tudor or Gothic features during the first quarter of the seventeenth century, now assumes a very different aspect. The change in plan has already been described, and with it the design of a town residence like Lindsay House, which was to form part of the ambitious scheme

prepared for Lincoln's Inn Fields. Of the houses that stood alone, either in the country or in their own grounds, we have interesting types in Ham House, Petersham; Ashburnham House, Westminster; Cromwell House, Highgate; and Eltham Lodge (Golf Club House), Eltham (Fig. 165). All these are built in brick, and have what are called *hipped* roofs, that is to say, instead of a gable end the roof is made to slope back from all sides, the lines of intersection of these slopes



168. Trinity Almshouses, Mile End Road.

being known as *hips*. During the first half of the century, indeed, the gable held its own against the incursion of the hipped roof, and many examples of Dutch gables,* of gables treated as pediments, and of other devices to cover this traditional Gothic feature with a Classic mantle can be found. The obstinacy of the steep pitch of the old tile roofs in resisting a satisfactory transformation at length gave no alternative to

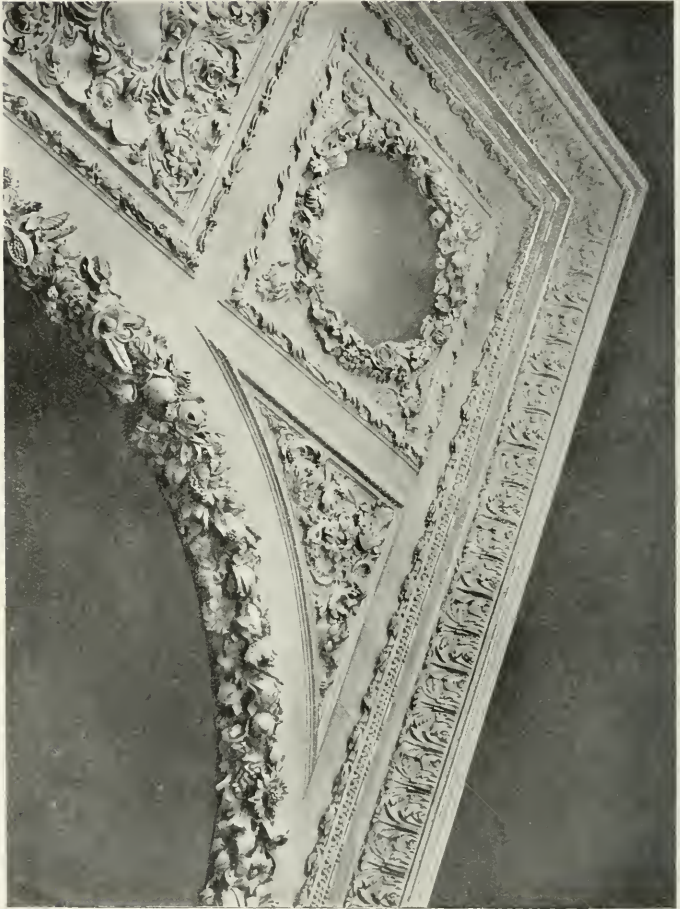
* The Dutch gables at Kew Palace have already been referred to.

the Renaissance architects but to reject the gable, and hence the hipped roof, the presence of which could be



169. Ante-room, Ashburnham House, Westminster.

ignored in the architectural design. The façade was taken as completed by the cornice around the eaves,



170. Ceiling, Busby Library, Westminster School.

and the angles of the building were either adorned with long pilasters or with *quoins*, which were merely projecting blocks of brick or stone, suggested, no doubt, at first, by the rusticated masonry of which we have an example at Whitehall. Cromwell House (*c.* 1646, the date of the marriage of Cromwell's daughter with Ireton, for whom the house was altered or rebuilt) has these quoins, and its front is also adorned with a doorway and windows of which the mouldings are in cut brick, a simple design being arranged over the former as a central feature. Ham House, originally built *c.* 1620, but altered and increased in size afterwards, is relieved only by quoins and medallions. Here and at Ashburnham House (Fig. 166) are lateral wings or extensions, which give the building more variety.

This plain treatment naturally led to considerable care in designing and beautifying the few features of adornment that it allowed. The wood cornice at the eaves' level became of the greatest importance, and a good example of the form it often took is to be seen in a house in Great Queen Street (Fig. 167), part of a larger building erected by John Webb, perhaps from the design of Inigo Jones. The brick pilasters, bold capitals, and deep cornice are valuable evidence of a period of which the country has too few examples.

We have remarked the change in the shape of the windows at this time, and the preparation which the demands of the style were, all unwittingly, making for the coming sash window. If from an Elizabethan window with transome (or upper) lights (for example from those shown in Fig. 133) you take two lights, side by side, you will get the proportion of the new frame, and if you further raise the transome (or horizontal division) until the upper lights are about one-half of the height of the lower, you will obtain the normal window of the period.

Unfortunately, the fact that the opening was quite suitable for the insertion of sash windows has led to the old frames being replaced at a later date, and the character of many houses has thus been altered.* Good types of windows of the period we are treating can be seen at the Vicarage, Lewisham, at Bromley College, Kent (1666), and at the charming Trinity Almshouse, Mile End Road (Fig. 168), which, though built in 1695, followed an earlier model in the Trinity Almshouses, Deptford, since destroyed. This design was not altogether given up until the end of the century, and several survivors can be seen, for instance, in the various courts of the Temple, where their casements and square lead lights take us back to an earlier age of mullioned windows which sprang direct from the Gothic style. The Gothic influence indeed had not quite died away in the outlying districts, and although the builder of a cottage may have banished his gables, and made his little brick tenement as simple and symmetrical as he could, yet these stray bits of old-world windows, with perhaps a lofty chimney stack after the ancient fashion, were enough to preserve the atmosphere of the past. In the larger houses the Elizabethan chimneys with their slender and separated shafts made way for plain square stacks with stone or brick cornice, and often with a recessed panel let in to their sides.

The distance that divides the work of a scholarly architect like Inigo Jones from that of the builders, who, though contemporary with him, were suffering from the exhaustion of the national tradition, is as great in the internal treatment of the house as it is in the external design. We have in London one house whose rooms

* Two of the original windows are left on the staircase of Ashburnham House which clearly show the first design, since the staircase here is the greatest architectural effort in the house.



171. Staircase, Ashburnham House, Westminster.

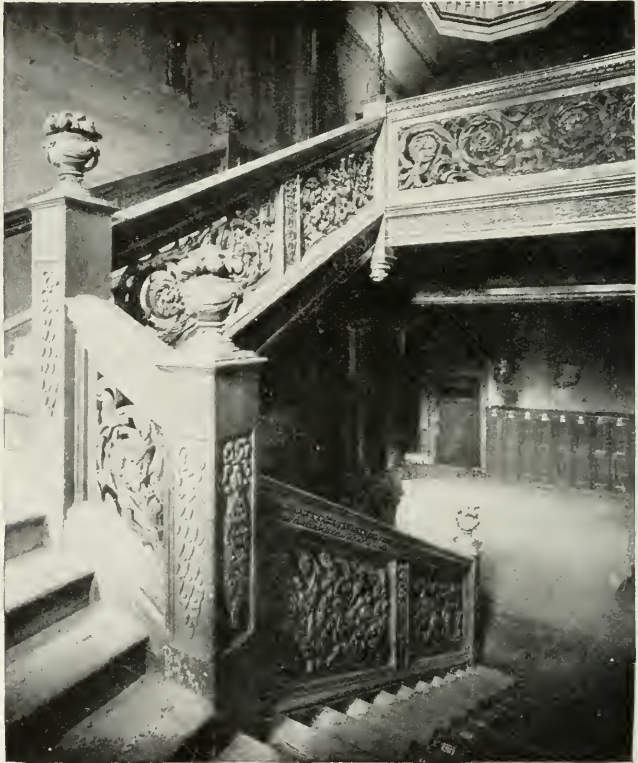
show a superb scheme of decoration, which, if not actually carried out under the direction of Inigo Jones, was certainly designed by him. This is Ashburnham House within the precincts of Westminster Abbey and now incorporated in the buildings of Westminster School, to which we have already referred more than once. The ante-room on the first floor (Fig. 169) will show the scale of the design. The room is panelled from floor to ceiling, but the Elizabethan division into small panels—the Tudor idea—has gone. The height of the wall is now divided into two panels which follow the proportions of a column and its pedestal, and of the pilasters that used to divide the walls into bays, as at Bromley Palace or 17 Fleet Street (Fig. 150). A *dado*, the height of the pedestal, is carried round the room, its base being continued as a *skirting* and its cornice as a dado rail, the intermediate space being filled with broad panels. Panels of similar width are placed above the dado, each one being the full height of the old pilaster, and above them the complete Classic entablature (architrave, frieze, and cornice) is taken round the room beneath the ceiling. This is the style that Sir Christopher Wren adopted, and it continued with slight alterations to be the normal decoration of the walls of a room until past the middle of the next century. It often formed the background for elaborate schemes of enrichment, and it had many variations in the mouldings of its panels, its cornices, and dados. The detail is very refined at Ashburnham House, all the resources of the Classical mouldings being expended in different features. The doorway to the ante-room is a beautiful composition, an arched opening being flanked by two Ionic columns which carry a portion of the room's entablature projected forward to make an overdoor. The door itself has a square head which reaches only to the springing of the



172. Staircase, Cromwell House, Highgate.

arch, leaving the semicircular spandrel (*tympanum*) to be filled with a beautiful panel of carved woodwork. The plaster ceiling, highly enriched though it is, has lost all trace of the interlacing ribs of Jacobean design.

Ashburnham House has many wonderful ceilings, and in the adjoining Busby Library (Fig. 170) is yet another, which is finer, if anything, than those of the house itself.



173. Staircase, Eltham Lodge.

Great circular, oval, or square panels are traced across the ceiling by broad bands of fruit and flowers, modelled in high relief, and with the same mastery in the natural forms of foliage that Grinling Gibbons was later to display

in his carvings in wood. Whole panels, spandrels, and bands are filled with modelling, the effect sought being plain geometrical figures contrasted sharply with their elaborately enriched frames.

The maturity and excellence of the carving and workmanship in this house have led several writers to place the execution of the work at a later date than the present period, although it is generally conceded that the design was made by Inigo Jones about 1640. The feature most properly associated with the name of the great architect, which is at the same time the glory of the house, is the staircase (Fig. 171). Most ingeniously planned, its effect is built up from one feature to another in a truly masterly way. One approaches the well (or *staircase*) by an arch, and is scarcely permitted to see any part of it until one is aware of the whole design. The lofty panels of the walls are separated by Ionic pilasters, and the whole stair is surmounted and lit by a domed lantern of charming design, set in a richly-modelled plaster ceiling. But see how the Classic detail has triumphed over the difficult form of the stair itself. The newels or posts have become massive square pedestals, matching the pedestal of the fine column that supports the ceiling of the landing. The handrail has the same section as the dado rail, the balustrade stands on a moulded base that corresponds with the skirting, and the beautiful Renaissance balusters take the place of the panelled dado on the wall. Thus the sloping stairway is controlled by purely Classic lines, and here again the model is set for all the later designs until the reign of the Georges.

The staircase, always susceptible to the least change in the fluctuations of design, is a peculiarly faithful mirror of this transitional period. Cromwell House, Highgate, possesses the last of the Jacobean stairs

(Fig. 172) with fine square newels and elaborately carved pedestal-finials that support the wooden statues of Cromwell's soldiers, showing in each a different type. In these statues and finials one sees the last reflection of the Gothic desire for the vertical line—the desire to free itself from the horizontal limits of the contrary style. But the Renaissance was now getting the mastery. In detail we find that this stair has yielded practically everything to the new movement. The pedestals have Ionic capitals, and are carved with lions' heads; the *strings* or supporting beams are moulded with a Classic entablature; and the balustrade itself has been filled with long panels of pierced carving—strapwork, scrolls, and shields of a Classic type. At Ham House, Petersham, is another "balustrade" of pierced carving, representing warlike trophies, armour, arms, and shields. Here the newel is marked only by a vase of fruit and flowers, carved not as an integral part of the stair, but almost like a chance ornament, seemingly movable at will. At Eltham Lodge (Fig. 173), again, built soon after the accession of Charles II., is a continuous balustrade of foliage of the Grinling Gibbons type, which was in great request in the first two decades of the reign among those who could afford so costly a feature. Here the main lines of the design had reached the mature Classical type of Ashburnham House, although the carved vases appear also.

In these staircases we see the triumph of the later Renaissance approaching, the purging from all the elements that can remind us of the Gothic ideals; we see also the heavy solidity of the mid-century design which, though often uncertain of its aim, yet in the hands of a master of his art like Inigo Jones, became full of an inimitable grace and charm.

We have yet to mention one or two churches built



174. St Katherine Cree.

at this period. The modern prejudice in favour of Gothic as the style most suitable for churches existed in isolated instances even at a time when this architecture had lost all its vitality, and was often openly denounced.

No doubt the fact was that very few churches had been erected since the Dissolution of the monasteries, and that therefore architects had not adopted a new church-building style. Out of three churches and one chapel (Lincoln's Inn) which are associated with the name of Inigo Jones, only in the case of one was he allowed to put up a Classic building—the Church of St Paul, Covent Garden. Although this church has been rebuilt, the original design has been followed, and the massive portico and largeness of detail should leave little doubt as to its authorship in the mind of the student.

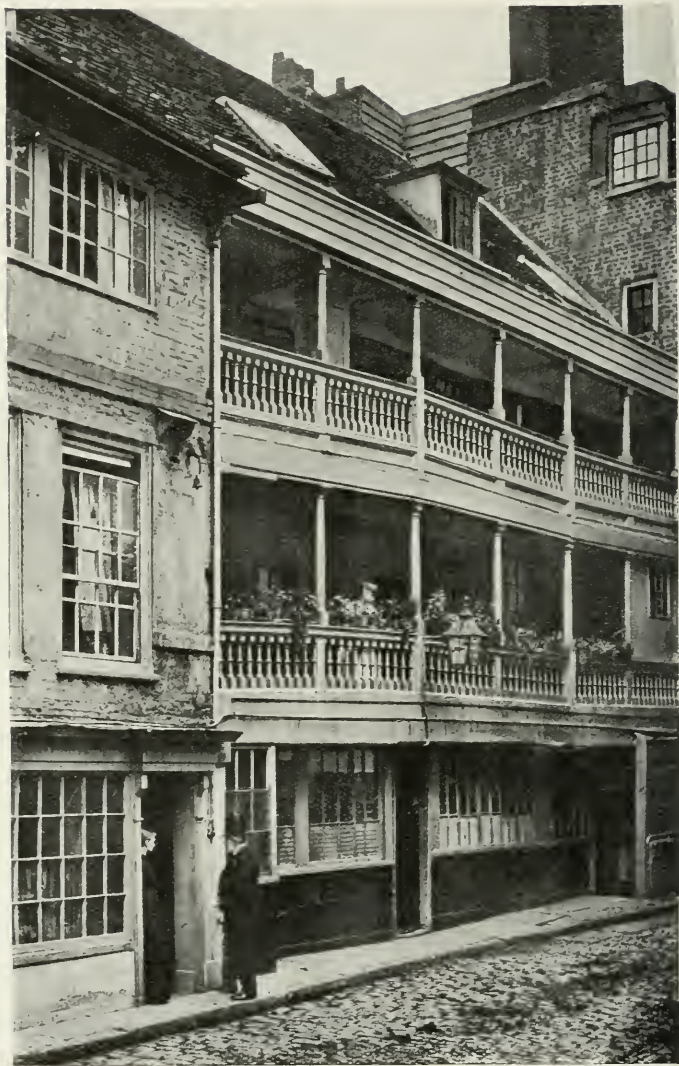
Lincoln's Inn Chapel we have mentioned; St Alban's, Wood Street, was rebuilt, probably in a type of Gothic, by the same architect, but since it was rebuilt again by Wren we are uncertain how much of Inigo Jones' work survives. The most interesting of these churches is St Katherine Cree, Aldgate, built 1628-30 (Fig. 174). There is nothing but tradition to connect the name of Inigo Jones with this building, which stands upon the site of the parish church connected with the great Augustinian priory of Aldgate. The structure, however, is charming in design. Its graceful arcade of Renaissance arches, supported by well-proportioned columns, is more Italian than that of any of Wren's churches, and the rose window at the east end, though clearly no product of the mediæval designer, is a concession to the Gothic idea, being curiously quite in keeping with the rest of the church. The ribbed ceiling with its imitation of a Gothic vault is also worthy of notice. The ribs spring from pilasters upon the walls, and the bosses at the intersections are adorned with the arms of the City companies. A charming font of this transitional period is of great interest. Altogether the church is as instructive as it is beautiful, and it would

be difficult to imagine that a less skilful hand than that of Inigo Jones had planned it.

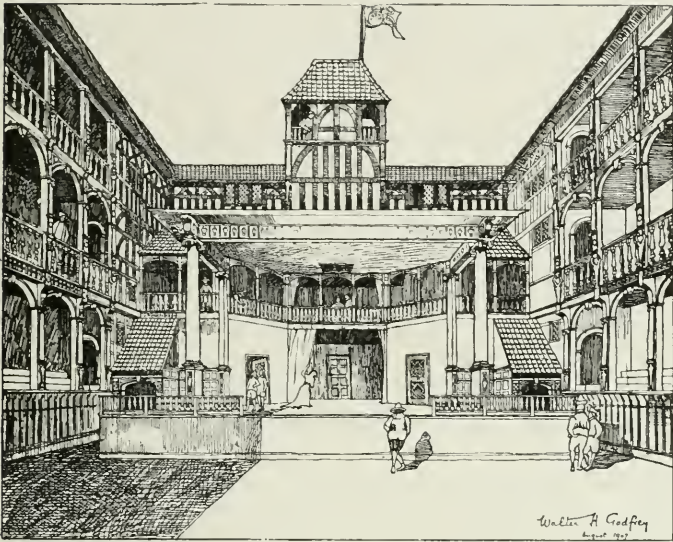
The Commonwealth interrupted many of the works of this great architect, who was a staunch loyalist. He had lived through a great part of the Elizabethan period, and had himself wrought in many styles before he succeeded in establishing, almost single-handed, the later methods of the European Renaissance in England. His work was too academic to be readily popularised, and it was left to his famous successor, Sir Christopher Wren, to naturalise the later Renaissance in this country. Inigo



175. Statue of King Charles I.,
Charing Cross.



176. The George Inn, Southwark.



177. Reconstruction of the Fortune Theatre, Golden Lane.

Jones, however, produced some exquisite buildings, and we are tempted to wonder what might have been his fame if greater opportunities had been given him. He was buried in the Church of St Benet, Paul's Wharf, afterwards so beautifully rebuilt by Wren. Five years later died also Nicholas Stone, the sculptor and master mason who had worked with him on many of his buildings, and in whose tombs we can trace all the gradual changes in style which we have endeavoured to show in the present chapter. A notable statue of Charles I., by a Frenchman, Le Sueur, at Charing Cross, is a charming contribution of this period to the adornment of our London streets (Fig. 175).

Before we proceed to examine the beginnings, as it were, of modern London, it may be interesting to

recall one other link with the past that remains to us. London was once famous for its inns, comfortable, commodious, and well built around a courtyard, overlooked from each floor by a fine projecting gallery. In early Elizabethan times they were often used for theatrical performances. The strolling players had found in them an excellent and ready made auditorium, and when theatres came to be built for the rapidly developing drama no better form could be devised than their open courts and picturesque balconies. The only remaining portion of the old inns, of any antiquity in London, is that to be found at the George Inn, Southwark (Fig. 176), which dates from the seventeenth century. The present building was erected after the Great Fire, but for the purpose of comparison with a reconstruction of the Fortune Theatre, Golden Lane (Fig. 177) it is shown here. The drawing is based on the original specification for the Fortune Theatre, preserved at Dulwich College. It was unlike the other Shakespearean theatres in being square in plan—the Globe and its contemporary playhouses were either round or octagonal—but it shows all the more clearly the relationship which it bore to the old coaching inns. Not only did the theatres follow them in plan, but they adopted similar names or signs—the Globe, Rose, and Swan being typical playhouses on Bankside. The George Inn, therefore, though later in date than the period of the open-air theatres, is nevertheless a valuable, historical monument for Londoners. A more complete and an earlier example in the provinces is the New Inn, Gloucester.

IX.

RENAISSANCE ARCHITECTURE IN LONDON.

The Late Period (1666-1714).

THE AGE OF SIR CHRISTOPHER WREN.

Charles II., 1660-1685.
James II., 1685-1689.

William III. and Mary, 1689-1702.
Anne, 1702-1714.

Principal Buildings—

St Paul's Cathedral, 1675-1710.
Greenwich Hospital, 1694.
Hampton Court Palace, 1690.
Kensington Palace.
Chelsea Hospital, 1682.

The Monument, 1671-77.
Temple Bar (now at Cheshunt).
Marlborough House, 1709-10.
Morden College, Blackheath, 1695.
Middle Temple Gateway, Fleet St.

Thirty-five of Wren's fifty-two parish churches remain, including—

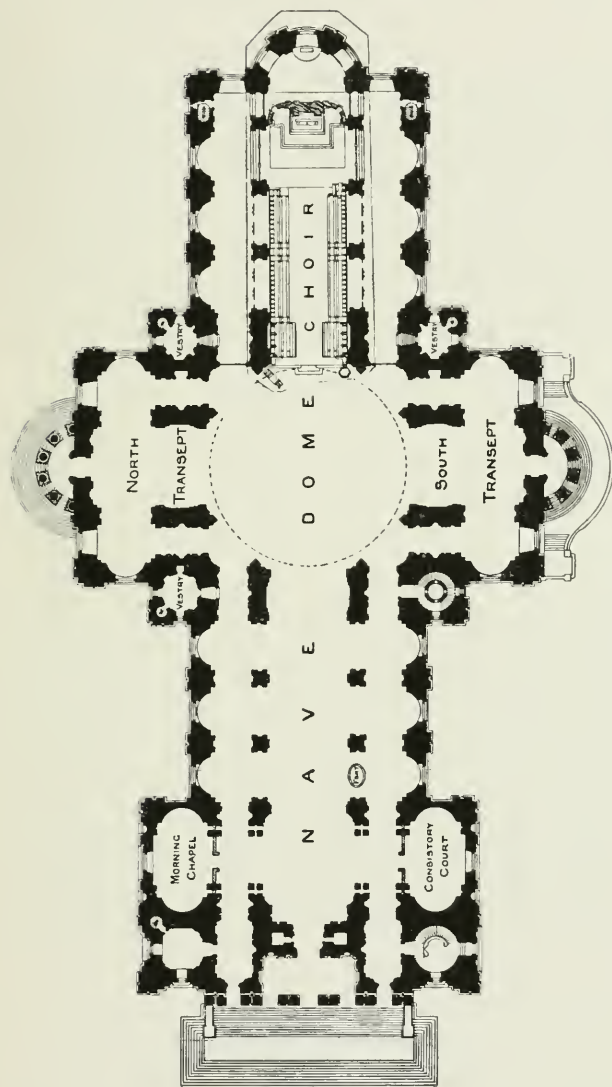
St Stephen Walbrook, 1672-79.
St Mary-le-Bow, 1671-80.
St Lawrence Jewry, 1671-80.

St Benet, Paul's Wharf, 1683.
St Bride, Fleet Street, 1680.
St Magnus, London Bridge, 1676.

THE Civil War and the resulting interregnum had not encouraged the progress of architecture, but the Restoration of Charles II. saw a great increase in building activity, and a number of important works were undertaken. Within five years came the Plague, and in 1666 the Great Fire of London laid in ashes the greater part of that fair capital. Here was a wonderful opportunity for the spontaneous creation of a great style,

which should be born of the stupendous task imposed upon those who must restore to the people their lost city. The crisis produced the man who was fit and able to lead in the great work. Sir Christopher Wren had all the qualities necessary to grapple with the amazing difficulties of the situation; he had the power of seizing the essential points, and of compelling and leading the style of the day. His influence eventually extended throughout the length and breadth of the land, and for the first time the English made for themselves a coherent and intelligible phase of the Renaissance, which every craftsman could understand, and which all desired to follow.

In London we are naturally very rich in examples of the architecture of this period on account of the Great Fire and the activity which it evoked, although a distressing number of fine buildings fall year by year into the hands of the house-breaker or the uninstructed restorer. The mass of building which, in addition to the few precious relics from Mediæval, Tudor, and early Stuart days, we should seek to preserve as a monument of London's history is contained within the period between 1666 and 1750. A natural division occurs at the accession of George I., an event which happened within four years of Sir Christopher Wren's retirement, and although the whole period has a certain unity, and is properly included under the title of the Later Renaissance, yet it will be shown that the Georgian period is a separate phase of the style, having in it the seeds of the subsequent decline in architecture, together with many features of its own which are distinctive and very good in their own way. This latter period will be discussed in the last chapter; here we will consider the great works undertaken under the direct and dominant influence of Wren, works of which—however strong our



178. Plan of St Paul's Cathedral.

sympathies may be with the supreme charm of the earlier styles—we cannot help being immensely proud.

The Great Fire of London marked more than a mere material destruction of bricks and mortar—it finally closed, as far as London was concerned, the tomb in which mediæval traditions had already been buried. We have seen the robust child life of the Middle Ages led by the wise direction of the Church, and producing under its inspiration a beautiful art born of a strong faith in the religious life. We have seen the youth of the early Renaissance taking its affairs into its own hands, loosening the authority of the Church, and indulging in an excess of imaginative and fanciful design drawn from an ancient period whose character appealed to their new humanistic aims. Now we have reached the adult stage of history where the logical faculty is in danger of being developed at the expense of the imagination, and art and architecture begin to assume a cloak of sober correctness and respectability.

There have, perhaps, always been in England a proportion of sane and sober people to whom art in her more fanciful moods has not appealed. The mood of the Puritan, however, was never before developed so much as in the seventeenth century, and Charles II., in spite of the reaction in his favour, found England an altered place at his restoration. But the Fire of London, in the suddenness of its catastrophe, created a crisis to which the pedants were not equal. It called for a strong man, a man of bold originality, a leader and an organiser, and the man was found in Sir Christopher Wren. It is hardly too much to say that the advent of this great architect put off for half a century the academic and sterilised treatment of architecture, which, without the incentive of London's

rebuilding, would have made the Georgian period the direct successor of the Commonwealth.



179. St Paul's Cathedral. Choir.

Wren had in him wonderful English common-sense. He saw, what has since been learned by bitter experience, that the grey skies and humid atmosphere

of this country will not tolerate the purely Classical buildings which the clear light of Italy and Greece render so beautiful. He understood that English



180. St Paul's Cathedral. Nave.

architecture requires a picturesque sky-line, bold mouldings, comparatively slender colonnades, and enrichment in high relief. Our native style of Gothic architecture, which grew up in the country and was sensitive to all its climatic conditions, had excelled in these very points, and by a judicious handling of

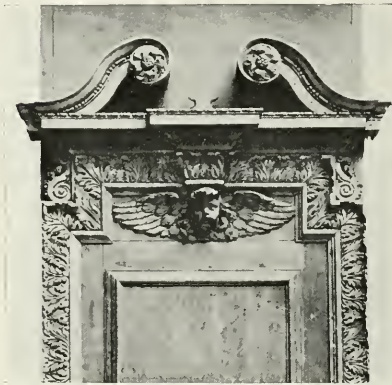
the material which the Renaissance afforded him, Wren produced his "free Classic" architecture—English in design, workmanship, and adaptability to our own



181. St Paul's Cathedral from the South-west.

peculiar needs. Moreover, he was able to ensure the production of an harmonious style by gathering round him an army of capable craftsmen, and by discovering and bringing into his service such eminent artists as Grinling Gibbons, the sculptor and wood-carver, and Jean Tijou, the smith and general designer in metal, both of whom were able to found important schools of their particular craft which dealt successfully with the great works that were required. Consider for a moment the scope of Wren's activities in and around London

alone, without counting the important works undertaken up and down the country. The mere list oppresses one with its magnitude. There was the great Cathedral Church of St Paul, one of the most completely successful designs of the later period of the Renaissance to be found in Europe. The two important hospitals of Greenwich and Chelsea, the former with its lofty domes; the extensive buildings at Hampton Court, which transformed one half of the Tudor palace into



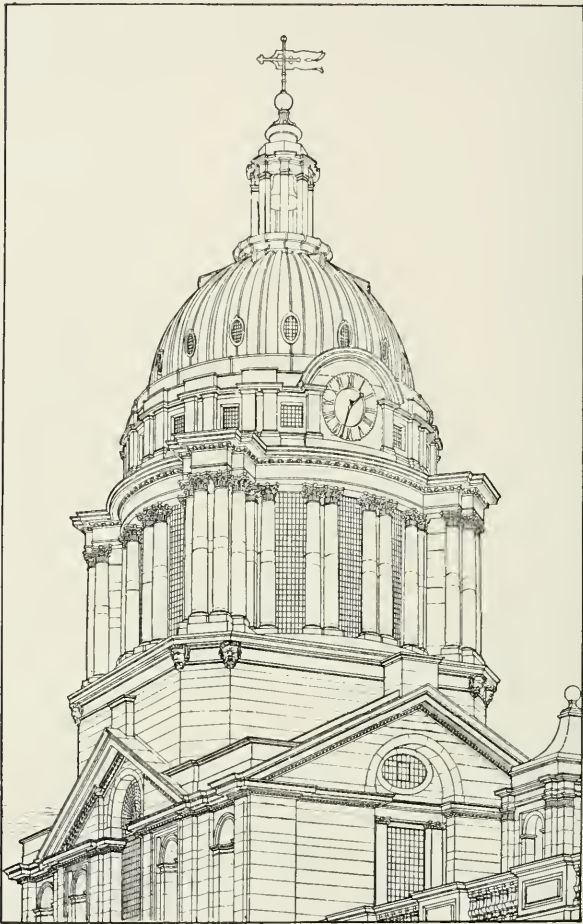
182. Corinthian Capitals, St Paul's Cathedral.

a most dignified composition; besides lesser buildings of great charm and elaborate detail such as the Monument, Temple Bar, and Marlborough House; the Gatehouse to the Middle, and cloisters and courts to the Inner Temple; Morden College, Blackheath, and probably several halls of the City companies,

all have to be put to his credit. And as if this were not enough, no fewer than fifty-two of the City churches were either entirely rebuilt by him, all with distinct design and beauty, or were largely remodelled and repaired under his direction. Churches like St Stephen Walbrook, St Mary-le-Bow, or St Benet, Paul's Wharf, were each in themselves such works of art as any architect might envy the power to design. In a strenuous fifty-five years of practice his great ability accomplished what few other men have ever done



183 St Paul's Cathedral. West Front.



184. Greenwich Hospital. Dome.

Drawn by Augustus Bryett.

—he initiated and established a style that became national.

This record shows the manner of man he was. His life previous to his adoption of architecture as a profession would hardly, however, have prepared us for his future. Fellow of All Souls' College, Oxford, Professor of Astronomy at Oxford and London, part-founder and president of the Royal Society, he was essentially a man of scholarly and scientific tastes, of wide cultivation of thought, of ingenuity and of sound judgment. Such a man is not always an artist, but in Wren there was none of the narrowness that fetters the imagination, and keeps the scientist in one particular groove. The qualities that Wren possessed were just those required by London in her extremity, and in the pursuance of his task the architect discovered latent creative powers of the highest order, and proved himself an artist whom the world admires, and whom England will never forget. Wren did not retire from active work until 1718, five years before his death at the advanced age of ninety-one.

The fabric of St Paul's Cathedral took thirty-five years to build, being begun in 1675 and not completed until 1710. Its plan is that of a Latin cross (Fig. 178) with a dome of the full diameter of the "crossing" raised upon a lofty drum with an open colonnade or peristyle surrounding it. Wren's constructional ability was signally shown in his treatment of this feature, the internal dome being considerably lower than that which crowns the exterior. The outer dome of timber and lead is carried upon a brick cone within which the interior dome is built, its lower part forming the drum that lights the crossing by means of a series of windows screened by the peristyle. In the divisions or bays of the choir (Fig. 179) and nave, domical vaults



185. Greenwich Hospital from the River.

are used, and hemispherical vaults appear in the apse, in the apsidal chapels at the west end, and in the transepts. Thus we get almost a Byzantine series of domes and half domes leading up to the great central dome that dominates the whole. The treatment, however, with the exception, perhaps, of the mosaic decoration, which has been recently applied, is by no means Byzantine. The



186. Chelsea Hospital.

massive piers and arches (Fig. 180), the applied pilasters and columns going the full height of the piers, and the great entablatures which they carry—all these are not after the Byzantine manner, nor is there any arcading carried directly upon columns. The treatment is a free application of Roman forms, proportions, and methods of decoration. The *soffits* of the arches (that is, the



187. Governor's House, Chelsea Hospital.

surface underneath the curve of the arch) are *coffered* or sunk with small panels, copying the Classic usage, and the walls and spandrels are panelled or carved with free naturalistic ornament.

The external design (Fig. 181) divides the height of the cathedral walls of rusticated masonry into two orders with coupled pilasters, Corinthian below (Fig. 182) and Composite above, a central two-storeyed portico being arranged on the west front with a sculptured pediment, and smaller pediments are placed in the centre of each transept, directly over the fine semicircular porches. The upper storey is, as it were, a false feature, not corresponding with the interior, but placed solely for effect to add to the mass of the building and to screen the vaults. As in the case of the domes, Wren did not scruple to build for appearance, regarding his



188. Hampton Court Palace. Garden and River Fronts.

building as a monument rather than a purely utilitarian structure. The windows of the upper and lower part of the cathedral walls differ in that the former are enclosed within an architectural frame of columns and pediment, while the latter, being circular headed, are surmounted



189. Fountain Court, Hampton Court Palace.

by an architrave, and are cleverly intruded into a band of ornament beneath the frieze which makes, with the Corinthian capitals of the pilasters, a rich line around the building. At the west end (Fig. 183) are two of those many-columned towers of which so many designs were made for the City churches. Like the lantern above the dome they are fashioned on the model of little Classic temples, and are finished with stone and lead finials of varying shape. A concession to the Gothic feature of the church tower, they formed the occasion for some of

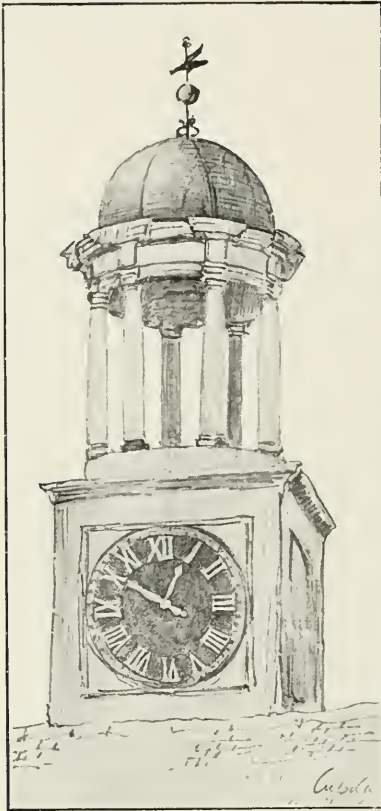
the most fanciful and yet most alluring applications of the simple features of the Classic style.

Wren's work at Greenwich, where he was employed to complete the rebuilding of the royal palace and to convert it into a naval hospital, shows another superb



190. Morden College, Blackheath.

design for a dome (Fig. 184). The massive scale of the river façade had already been fixed by John Webb, who, when employed here by Charles II., endeavoured to follow in the footsteps of his master, Inigo Jones. Wren, commissioned by William III., completed Webb's

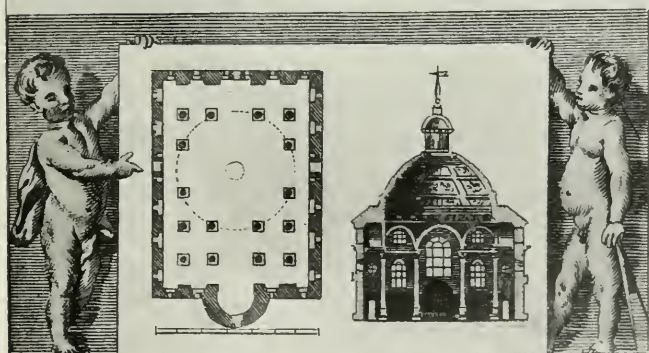


191. Cupola, Morden College,
Blackheath.

work, and planned the lines of the southern blocks with their magnificent colonnades of coupled Doric columns. He built the western dome, leaving the other to be completed by Hawksmoor, and intending to continue the colonnades as far as the Queen's House, which was to give place to the chapel, surmounted by a third dome of lofty proportions—a fitting termination to the vista. It is interesting to compare the freedom and lightness of Wren's work at Greenwich with the heavier but dignified scale of the river façade. The palace

was completed by other architects on the lines already laid down, the breadth and beauty of the whole composition being due to the genius of Wren (Fig. 185).

The Royal Military Hospital at Chelsea was built before Greenwich, being designed for Charles II., who founded it on the site of King James's Theological College. It is one of Wren's most effective buildings,

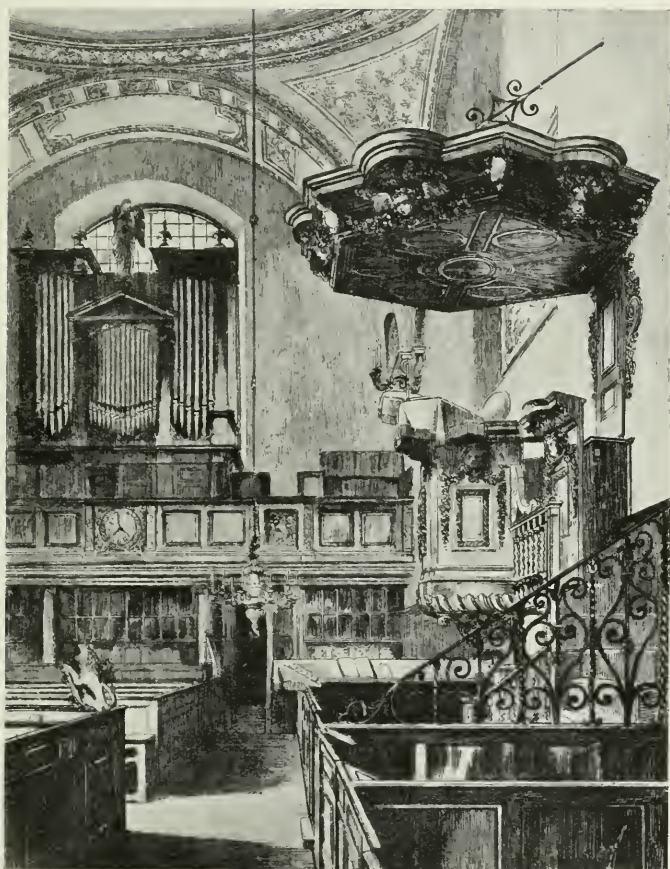


S. Wale delin.

T. Simpson sculp.

192. St Stephen Walbrook.

the principal front with its long wings and noble portico being towards the river. The work is not so pretentious as at Greenwich, and for this very reason it is perhaps more useful to the student, who can see here all the domestic features of Wren's design. It is built of stock bricks of the warm colour produced at that time, and the windows and angles of the building are treated with red brick quoins, here simply flush with the walls, and introduced to mark the angles and openings with more precision. Notice the sash windows equally spaced along the elevation, with heavily moulded bars dividing the panes of glass; the bold wood cornice and pediment treatment of the centres of the wings; also the grey slate roof, dormer windows, and square-shaped chimney stacks. The Doric portico in the centre (Fig. 186), with the fine stone lantern or cupola standing immediately behind it on the roof, and the coupled columns of the cloister, are all most effective, and in Wren's happiest manner. The charm of the main building is increased by the outlying wings and houses, one of which, the Governor's House, is illustrated as a typical example of the private house of this period (Fig. 187). The wide oak staircases at Chelsea Hospital should be particularly noticed, the scale on which they are built being designed to produce the maximum of dignity and effect. The treatment of the twin newels with little brackets marking their difference in height, the broad handrail and sturdy twisted or plain-turned balusters, all indicate the period at which oak was used with a prodigality and skill that would be out of the question in our present age of commercial building. The oak panelling, with its raised panels and *bolection* (or projecting) mouldings, is equally removed from any idea of economy; the proportions will be seen to follow those



193. St Mildred, Bread Street.

From an Etching by W. Niven.

described earlier at Ashburnham House. The Hall and Chapel with their elaborate oak carving are well worth a visit, the latter having a most handsome reredos and altar rail, fine oak pews, and stately organ gallery. It is noteworthy as being almost as



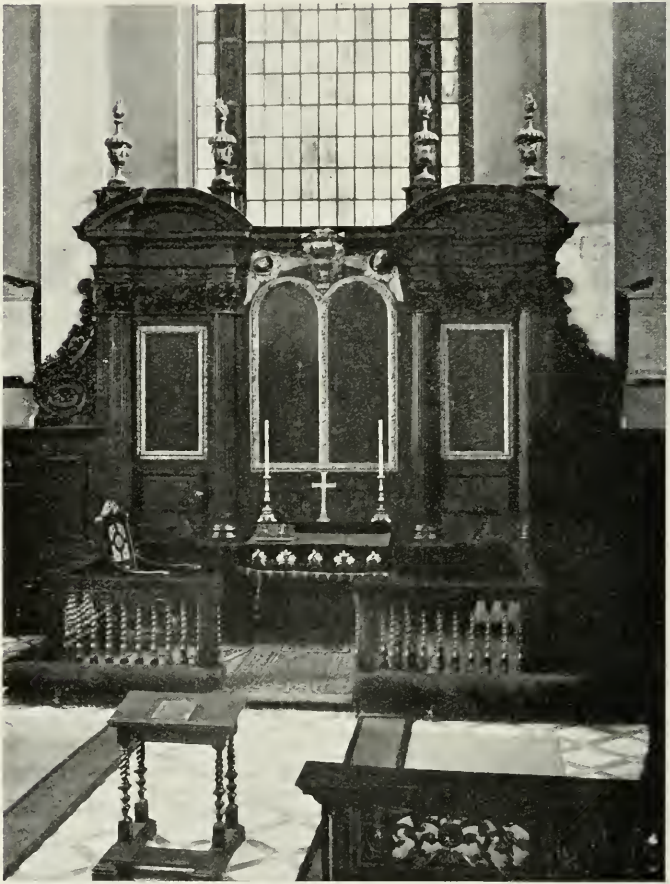
194. Font and Rail, St Mary Abchurch.

Wren left it, whereas the interiors of all his City churches have been greatly altered for the worse. In the grounds of the hospital are many characteristic examples of stone and brick gate piers with wrought-iron gates, the former finished with simple ball finials of tasteful form.

The rebuilding of a large part of Hampton Court Palace (1690) included the great garden and river façades, and enclosed the beautiful Fountain Court. In the former (Fig. 188) we may see Sir Christopher



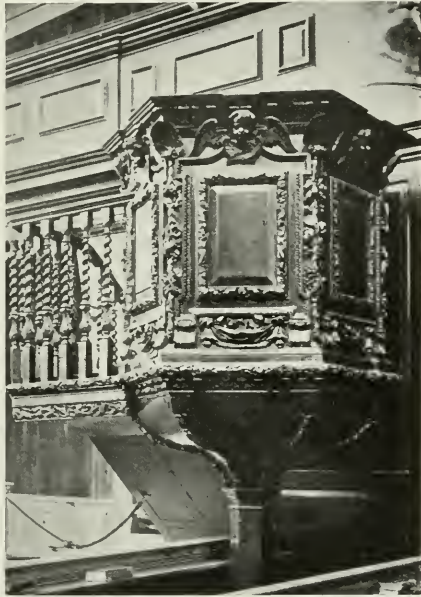
195. Reredos, St Mary Abchurch.



196. Reredos, St Margaret Lothbury.

Wren's domestic work at its very highest pitch of excellence, and the largeness and breadth of design, coupled with no loss of interest nor fault of scale, marks it as one of the most notable achievements of the time. These façades gain immensely by their great length.

The principal or first floor has a long series of fine windows more than two squares high, and divided into thirty-two panes of glass by the moulded sash bars. Each window has a stone architrave and simple horizontal cornice, and with a smaller window beneath it on the ground floor (with arched head) and a circular one above on the second floor, forms a unit or "bay"



197. Pulpit, Christ Church, Newgate Street.

which is repeated along the stately red brick wall. Above this series of windows is a stone string-course, and then another series of square windows with mitred "ears" at the angles, the whole being crowned by a balustrade. On the river front slight projections are made in the centre and at each end to give relief, and the centre piece of the garden façade has a pediment supported by lofty



198. Carved Screen, All Hallows, Thames Street (now in St Margaret Lothbury).

columns. The whole design is rich in its colour, rhythm, and dignity, and the detail has been skilfully designed, as for instance in the stone quoins, which are comparatively broad and harmonise with the proportions of the whole composition. When we turn to the treatment of the same block within the Fountain Court (Fig. 189) we shall see a similar division of the height of the wall, only with the added richness which a smaller design invites. In place of the lowest range of windows is a fine arcade or cloister, and the circular lights above the principal floor are enclosed by stone wreaths.

In every masterpiece of art we may see that the genius of the designer has obtained a proper scale for the units considered in relation to the whole composition, and this done, has further sought the rhythmical arrangement of these units, providing as little to detract from their harmony as he can permit. The difference in style is shown more by the guiding lines which direct the eye towards the grouping of these units, than by the detail itself. Thus there is a simplicity in the repetition of arcade and window arches in the nave of a Gothic cathedral similar to that in Wren's Fountain Court, but in the former the guiding lines are all vertical and lead upwards to the vault, whereas in the latter they are as essentially horizontal, the whole being defined by the prominent cornice above.

A very perfect example of a smaller building by Sir Christopher Wren is the college for "decayed merchants," from the benefactions of Sir John Morden at Blackheath in 1695. The front (Fig. 190) is of low and long proportions. It has a fine centre feature with stone quoins, pediment, and gateway. The pediment has niches with the figures of the founder and his wife, and on the roof is an excellent little clock and bell turret

(Fig. 191) with a miniature lead-covered dome. On each side of the building are projecting wings, containing the chaplain's and treasurer's houses, the doors to which are protected by simple "shell" hoods. Passing through the gateway we enter a quadrangle, with surrounding cloister, and opposite is the chapel, full of beautiful oak work, and approached by a vestibule and doors enriched with carving. The visitor to London could find no more harmonious and delicate example of Wren's genius in domestic architecture than this harbour of refuge, which has been so richly endowed with material comfort by its founder, and with a quiet and appropriate beauty by its architect.

We shall return to the detail of the domestic architecture of the period, but we must first direct the reader's attention to Wren's extraordinary activity in the re-erection of the destroyed City churches. We have said that over thirty of the original fifty-two churches built or restored by him remain to the present time.

Nothing is more striking in the internal arrangement of Wren's churches than the treatment of their ceilings, and as upon them the whole form of each church largely depends, it will be well to direct attention to them first, for their variety is very great, and much ingenuity was exercised in their arrangement. The problem was not always an easy one, since in nearly all cases the new church was built on precisely the site of the old Gothic building, whose irregularity was ill adapted to the strictly formal nature of the Renaissance ideal.

By far the most ambitious and successful design is that of St Stephen Walbrook (Fig. 192), where, raised upon eight arches, is a fine domed ceiling and lantern light. The arches rest on an entablature supported by a like number of columns, and eight more columns



199. Organ Case, St Paul's Cathedral.

carry the remainder of the ceiling. St Mary Abchurch has a painted dome (the work of Sir James Thornhill), resting on eight wall arches springing from corbels, four of which cross the angles of the church. By the use of central columns at St Mary-at-Hill, Wren has contrived a beautiful little dome which rests on the crown of the arches at the apparent meeting of four barrel vaults, the triangular spandrels between the arches being curved over to the base of the dome by "pendentives" in a similar manner to that described in our note on the Byzantine style. The same effect is produced without columns in the oblong plan of St Mildred, Bread Street (Fig. 193), where a central square is formed by arches carried on wall corbels, two barrel vaults completing the covering of the plan. St Swithin's, London Stone (Cannon Street), has a very effective octagonal dome, supported by a continuous entablature, which rests on half columns against the walls; the bull's-eye windows and panels in the dome are enriched with fine plaster modelling. A long plaster barrel vault, divided into bays by transverse coffered arches, crowns the beautiful interior of St Bride's, Fleet Street. Its springing is marked by a cornice which rests upon the main arcade dividing the nave from the aisles. The arcade is carried on twin columns, with a detached portion of entablature between the capitals and the arch—a feature not uncommon in the work of Wren and his successors. The ceiling of Chelsea Hospital chapel is also a good type of barrel vault. Of the simple groined vault in plaster—the intersection of two barrel vaults—there are many examples, and this idea for treating a ceiling was introduced even into the domestic work of the eighteenth century. A single intersection as a central feature occurs at St Anne and St Agnes, Aldersgate, and at St Martin, Ludgate Hill,

in both of which the entablature and plaster enrichments are beautifully modelled. A continuous series of groined vaults is to be seen above the galleries of St Andrew by the Wardrobe, and in the nave of Christ Church, Newgate Street.

These rich ceilings, supported in the larger churches by the arcade between nave and aisles, made up the skeleton of the fabric. Semicircular windows with various arrangements of lead lights occupied the bays of the external walls, and corresponding circular lights were often introduced in the ceilings. Beyond this the well-known character of the City church-interior depended upon the lavish oak fittings which the munificence of benefactors and the skill of Grinling Gibbons and his school of carvers bestowed upon them. At the east end is generally a magnificent reredos, often a beautiful architectural composition, covered with festoons of fruit and flowers carved from cedar or other soft woods and applied to the oak background. At St Mary Abchurch is a rich example (Fig. 195), and St Margaret Lothbury furnishes a simpler outline (Fig. 196). Enclosing the altar is an elaborate rail, such as is shown at St Mary Abchurch (Fig. 194), which exhibits the same type of baluster and handrail as those of the contemporary staircases. The pulpit with carved panels and elaborate sounding board (see St Mildred, Bread Street, Fig. 193, and the panels at Christ Church, Newgate Street, Fig. 197) forms the next piece of rich furniture, unless a seventeenth-century representative of the ancient rood-screen should intervene. Only two of these screens of Wren's date exist, one at St Peter Cornhill, and the other now at St Margaret Lothbury. The latter appears to have been given originally by a merchant of the Steelyard to All Hallows, Thames Street, where it is shown in the view (Fig. 198), and it bears



200. Stalls, St Paul's Cathedral.



(a)



(b)

201. Fonts.

(a) At Christ Church, Newgate Street.

(b) At St Margaret Lothbury.

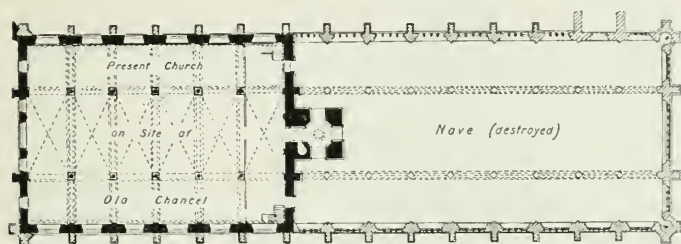
still the Hanseatic emblem of the eagle outspread above its central arch. It is a wonderful example of delicate carving, the pierced spiral supports seeming almost too slender for their work. Beyond the pulpit stretch the oak pews, their carved doors and enriched mouldings matching the massive wainscot on the walls, and the elaborate door cases and other features incidental to the decoration. Finally at the west end is the panelled front of the gallery generally supported on columns with fine capitals, and above are the pipes of the organ encased in panelled oak, lavishly carved and enriched. The organ at St Lawrence Jewry is an excellent



202. Steeple of St Mary-le-Bow.

example, but by far the finest is that at St Paul's Cathedral (Fig. 199), where Grinling Gibbons has surpassed himself in the free and yet restrained composition, in the natural beauty of the figures, and the fine lines of the architectural design. Probably here we can see the hand of Sir Christopher Wren, as also in the exquisite canopies of the stalls (Fig. 200), which are easily the first work of the famous carver, although it is known that much detail was still left to the discretion of the craftsman, a fact which may remind us that the mediaeval tradition was not wholly banished

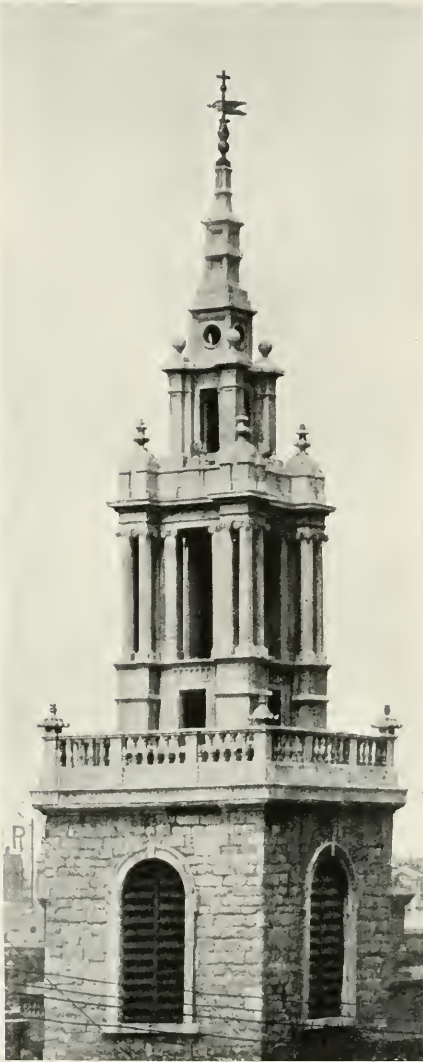
from the land. The winged cherub became at this time the favourite device with the sculptors, a fanciful device perhaps, to show the essentially human ideals of the Renaissance. Consciously or unconsciously they found the cherub's head forming beneath their chisel, and it was seldom absent from the pulpit panel or the key-block of an arch. More obviously suitable is its use on the delicate stone and marble fountains of which there are happily so many examples. No one should miss seeing those at St Mary Abchurch (Fig. 194), Christ



203. Christ Church, Newgate Street, showing original Plan of the Grey Friars' Church.

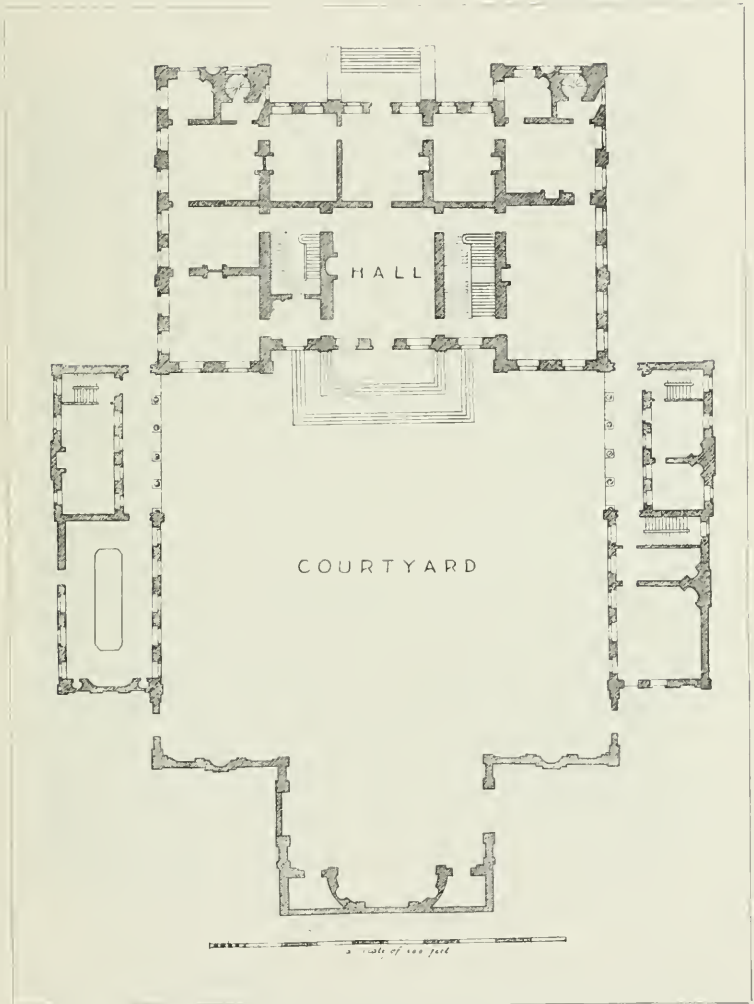
Church, Newgate Street (Fig. 201*a*), and St Margaret Lothbury (Fig. 201*b*).

The most remarkable and interesting feature of the exterior of Wren's churches was the tower, and his treatment of these Gothic features, which the parishioners were not content to see abolished, is one of his strongest claims to an artistic originality of a very high order. His finest efforts are to be seen in the lofty stone spires, of exceeding grace, attached to the churches of St Mary-le-Bow (Fig. 202); St Bride's Fleet Street; St Magnus, near London Bridge; St Vedast Foster Lane; and Christ Church Newgate Street, built on the site of the choir of the Greyfriars' Church (see plan,



204. Tower of St Stephen Walbrook.

Fig. 203). The first named is perhaps the happiest single piece of design which Wren ever accomplished, and is a masterly composition of various Classical forms. The square tower, with coupled Ionic pilasters enclosing with their entablature a round-arched window, supports a little circular temple. Within the temple is a solid core which pierces the dome-like circle of flying buttresses, and carries the lantern with its twelve smaller columns, the whole being crowned by a spire. By this succession of delicate Classical features of diminishing scale, the proportions of a



205. Plan of Marlborough House.

spire are beautifully preserved, and yet the horizontal lines of the various stages are as strongly marked. St



206. Temple Bar, now at Theobalds, Cheshunt.

Mary-le-Bow has only one rival in the smaller steeple of Gibbs' Church of St Martin in the Fields.

In point of beauty the type that comes next to the stone spire is the simple pillared lantern which is

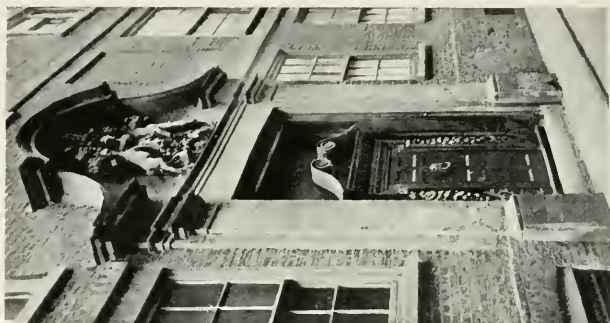
generally set upon a square tower—in some cases upon the original Gothic tower, more or less refaced. St Stephen Walbrook (Fig. 204), St Michael Paternoster Royal, and St James Garlickhithe, are charming examples. We have already mentioned the west towers



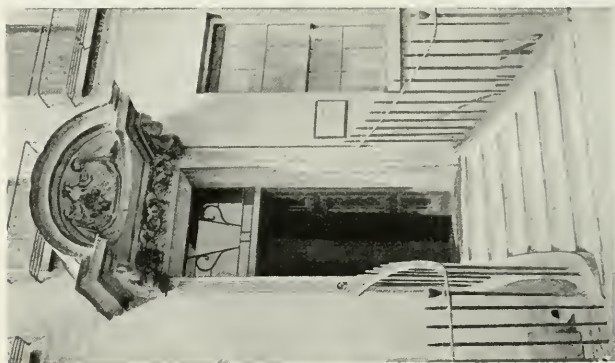
207. 21 College Hill.

of St Paul's Cathedral as being very beautiful elaborations of this idea.

A great many churches have lead-covered *flèches* or cupolas, not all as successful as their prototypes in the Low Countries, Germany, and other parts of Europe where they are more common than in England. The



Innholders' Hall.

9 Grosvenor Road.
208. Three Typical Doorways.

33 Mark Lane.

little domed cupola of St Benet Paul's Wharf, is perhaps the most pleasing in outline, and next to it must be placed the lead spirelets of St Margaret Lothbury, St James Piccadilly, and St Martin Ludgate. Plain lead spires were placed on St Swithin London Stone, and St Margaret Pattens, while other examples of the more foreign type are St Augustine Watling Street; St Edmund King and Martyr; St Lawrence Jewry; St Nicholas Cole Abbey; St Mildred Bread Street, and St Mary Abchurch. Wren's essays in Gothic, though much criticised, are not to be dismissed with contempt. Although far from being an accurate interpretation of the spirit of mediæval design, they never lack a sense of proportion, nor an interesting originality. St Dunstan's in the East, a spire carried on arches in the form of flying buttresses, is very graceful, while St Mary Aldermary and St Michael's Cornhill possess elaborate pinnacled towers. Another excellent design is that of St Alban Wood Street, and in this connection must be mentioned Wren's western towers to Westminster Abbey, which, though somewhat spoiled in their erection by his pupil Hawksmoor, give a character to the building which Londoners would now be sorry to lose. Wren's fan-traceried vaults in the Church of St Mary Aldermary are triumphs of ingenuity, and like all his work show signs of that careful and masterly solution of a given problem that always ensures a successful effect, even when the elements of the design are of a hybrid or entirely novel character.

In describing Hampton Court, Chelsea Hospital, and Morden College we have already indicated the main character of the domestic buildings by Sir Christopher Wren. To these we must add the very considerable extensions to Kensington Palace, the beautiful Orangery (or Banqueting House), alcoves,

and other features in the gardens. Marlborough House (Fig. 205), also by Wren, gives the type of plan which was rapidly gaining favour in the larger kind of private house. The two wings, often with colonnades, were assigned respectively to the kitchens on the one hand, and a ballroom or garden-rooms on the other, the idea being to increase the dignity of the central block by the support of one-storey extensions flanking the fore-court. Typical exteriors of the period (of which the authorship is not in every case known) are to be seen at Newcastle House, Lincoln's Inn Fields (completed by Wren), with its double flight of steps, its brick façade and stone quoins; at 33 Mark Lane, the finest of the remaining merchants' houses in the city, with its wings half hidden in adjoining blocks of offices, but retaining its doorways, back and front (Fig. 208), its panelled hall and staircase; at the Heralds' College (Derby House), which shows a fine building somewhat altered; at the Dean's House (by Wren) and Chapter House, St Paul's, and the private houses at Queen Anne's Gate, Westminster, well known for the elaborate canopies of their door heads. The cloisters and courts of the Temple are excellent fields for the study of the period, the gatehouse to the Middle Temple (Middle Temple Lane) and the brick doorways in King's Bench Walk being from Wren's own hand. Temple Bar, a fine stone gateway which spanned Fleet Street at the City boundary, has been re-erected at Theobald's Park, Cheshunt (Fig. 206). It shows Wren's resourcefulness in design, the main elliptical arch harmonising charmingly with the carved pediment over the upper storey which, with its niches and carved brackets, gives quite a new and graceful version of the Classic gateway. Further buildings of the period can be seen by the student at New Square Lincoln's Inn, the courtyard



209. Doorways, Lawrence Pountney Hill.

of Staple Inn and Gray's Inn Square, where are the simple Classical doors, sash windows, and eaves cornice



210. Interior, The Orangery, Kensington Palace.

which, combined with the distinctive seventeenth-century texture of the brickwork, serve to mark these quiet, dignified, and homely dwellings. The little buildings

of the "Blew-coat" School and Greycoat Hospital, Westminster, the school in Hatton Garden, and that in the churchyard of St Vedast are other examples, in the first of which the pilasters, cornices, and string-courses in moulded brick are worthy of careful study.

The chief features of the external design of the houses of this and the succeeding period are in the doorways, many of which are richly carved, while all are well designed, and include a large number of different applications of the Classical orders. In addition to those already mentioned the student will find the following well worth a visit:—No. 21

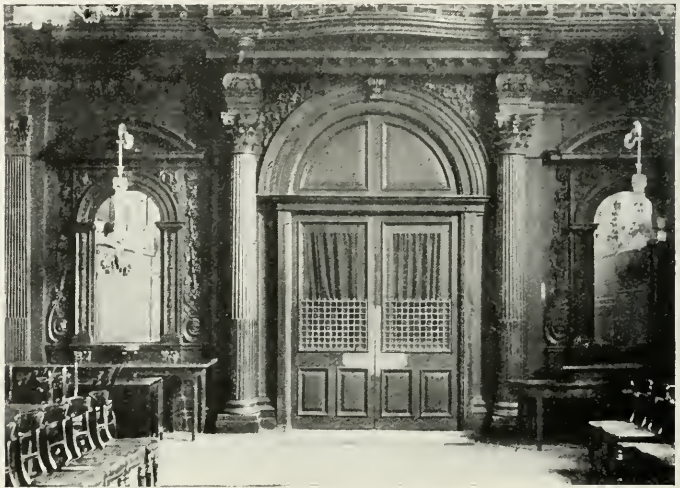


211. Hall, Clifford's Inn.

College Hill (Fig. 207); the Brewers' Hall; No. 9 Grosvenor Road, the Innholders' Hall, and No. 33 Mark Lane (Fig. 208); the Painter-stainers' Hall; Lawrence Pountney Hill (Fig. 209); and Cheyne Row, Chelsea.

The internal treatment and decoration of the rooms followed the lines described in that of Ashburnham

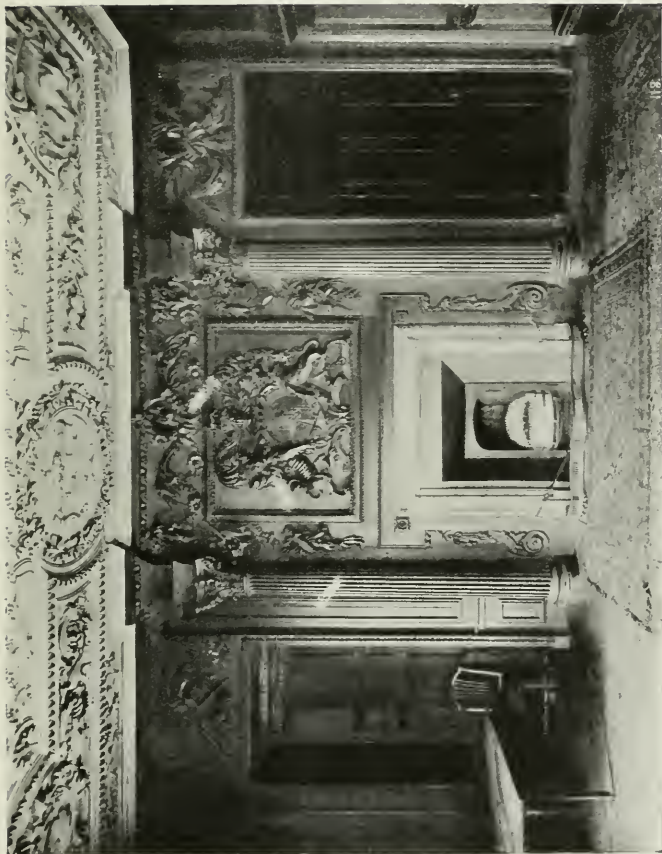
House in our last period. A beautiful example of a dignified architectural design is to be seen in the Orangery or Banqueting House by Wren at Kensington Palace (Fig. 210), where Corinthian columns, entablature, and arched niches are used with great effect. The sense of proportion which the sash bars of the windows give to the room is well shown in the photograph. The richly-decorated halls of the City companies, a large



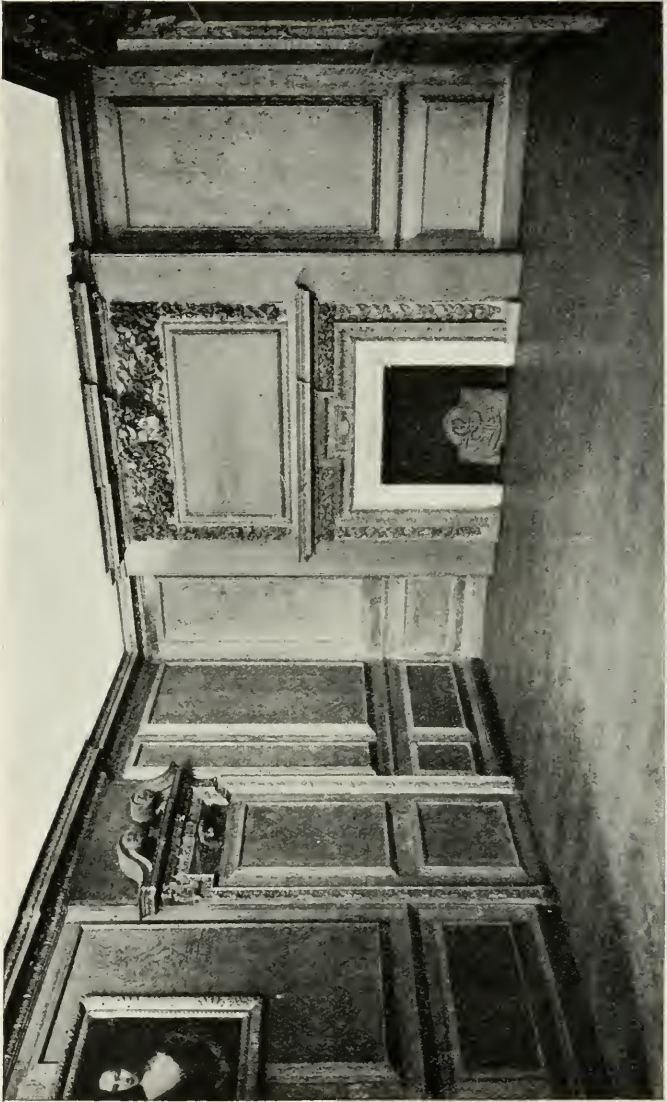
212. Screen, Vintners' Hall.

number being rebuilt after the Great Fire, preserve for us in many instances the possibilities of the style which Wren initiated.* They are of particular interest because they still kept to the mediæval plan and also retained the feature of the screen. Classically treated, these

* A later and simpler re-building of one of the Inns or Court—Clifford's Inn—retains the passage behind the screen as an open archway (Fig. 211).



213. Office of the New River Company.



214. Room from Clifford's Inn, now in South Kensington Museum.

screens were capable of very elaborate effects, and they set the scale to the decoration of the hall. Those belonging to the Brewers', Stationers', and Vintners' Companies are notable examples, the Hall Screen of the last named being shown in Fig. 212. Beside the hall, the companies had richly-decorated court-rooms, with finely-modelled plaster ceilings and chimney-pieces decorated with all the resources of the school of craftsmen founded by Grinling Gibbons. A room of this type is that at the New River Company's Offices (Fig. 213), where the contrast between the dark oak carving and the beautiful plastered and painted ceiling is most effective.

The Museum at South Kensington has secured one of the finest small rooms of the period, taken from Clifford's Inn, Fleet Street (Fig. 214).

The oak panels are boldly raised by means of the projecting (bolection) mouldings. The doorways have carved pediments of great beauty (Fig. 215), and are surrounded by an architrave enriched with foliage. The chimney-piece and overmantel, the architectural lines of which are quite simple, is almost overloaded with carved festoons of fruit and flowers. The architectural lines represent the normal arrangement, and the mouldings, though a little accentuated, are the type most common until the reign of George I. This



215. Overdoor, Clifford's Inn
(South Kensington Museum).

excess of carving is, however, seldom seen except in the elaborate work of the churches, the City companies,

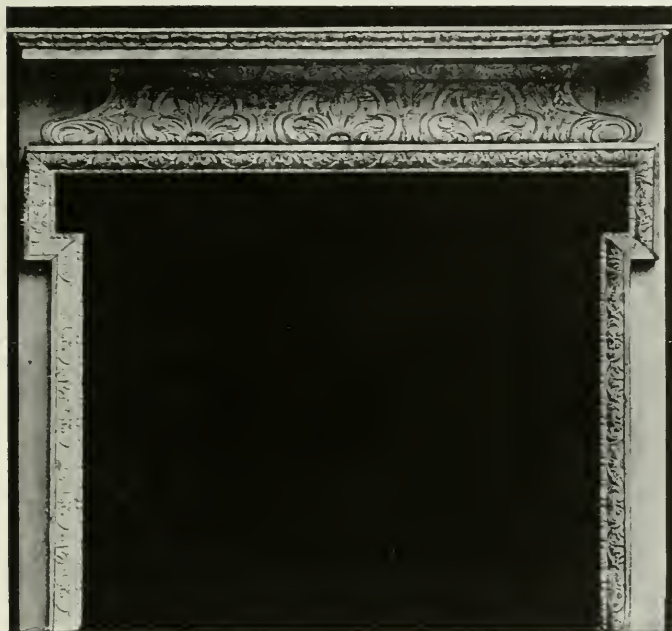


216. Vestry, St Lawrence Jewry.

and other semi-public institutions. A noted room which exhibits this prodigality of ornament in a marked degree, and, moreover, possesses a fine plaster

and painted ceiling, is the Vestry of the Church of St Lawrence Jewry (Fig. 216). The Chapter House at St Paul's has the plainer but equally dignified treatment of simple panelled walls and well-designed cornices.

The chimney-pieces of the period follow two or



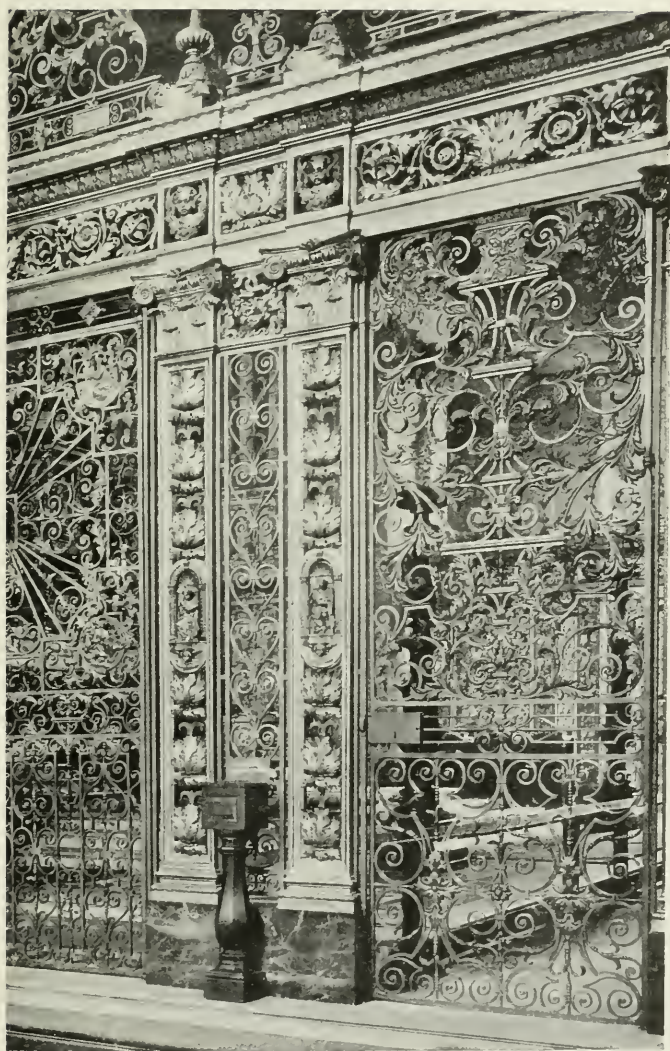
217. Mantel-piece, South Kensington Museum.

three distinct types. Sometimes they form an ambitious architectural composition, following the doorways and other features with columns and entablatures, pediments and panels of carved woodwork. Again, the opening to the fireplace is found with a simple marble bolection moulding, 6 to 8 inches across, which serves

to define the position of the fireplace against the oak panelling of the room. A large number of these were used by Wren in the State Rooms at Hampton Court. A third type, of more graceful and delicate proportions, is generally associated with the reign of Queen Anne, and is shown in the example from South Kensington Museum (Fig. 217). It consists simply of a delicately-moulded cornice, shaped frieze, and narrow architrave, the latter being taken down each side to frame the fireplace, and having almost invariably at the angles the mitred *ears* which we described in the Jacobean period. Inside the wood frame a simple border of marble edged the opening. The beauty of this chimney-piece depends entirely upon its graceful proportions and the delicate carving of its frieze and mouldings. The idea was a very definite contribution to English domestic architecture, and remains perhaps the most satisfactory treatment of this familiar feature of the room.

The staircase at this time assumed the solidity, if not the grace, of Inigo Jones' stair at Ashburnham House. Wren's staircases obtained great dignity from the width of their steps, the shallowness of each "rise," and the consequent gentle slope from floor to floor. The balustrade of stoutly turned, and sometimes of twisted balusters, was enclosed within the fine oak mouldings of the handrail and string, the former of which was carried over the newel. The larger stairs can be well seen at Chelsea Hospital, and smaller examples are furnished by the houses in the Temple courts, in those of Gray's Inn, or at a building like Morden College, Blackheath.

An interesting innovation was the application of iron to the staircase, and this leads to the subject of the extraordinary development in the design of ironwork



218. Gates by Jean Tijou, St Paul's Cathedral.

that gave it the important place which it held later in the architecture of the eighteenth century. The date of 1666 on the wrought-iron gates to Bromley College has been held to refer to the founding of the College and not to the workmanship of the gates. The last quarter of the seventeenth century, however, saw that wonderful craftsman, Jean Tijou, producing his great gates and staircases at Hampton Court, and his marvellous gates and grilles within St Paul's Cathedral (Fig. 218). In no department of design have the forms used been in more complete unison with the nature of the material than in these masterpieces of the blacksmith's art. The framework of bars, forged into simple geometric patterns and scrolls, the overlaid, beaten, and hammered work of foliage, with here and there a mask, and the addition of a discreet amount of cast ornament in the form of vase finials or capitals to the openwork pilasters, all these combine together in an effect of incredible richness, and at the same time of perfect harmony. The panels of the staircases are of simpler design than the gates, but they all show great skill, and each panel is well thought out. The little circular—or so-called geometric—stair at St Paul's is a triumph of ingenuity, and the superior adaptability of ironwork to these curving lines is well shown. Ironwork has always been an important feature in English architecture, but it had never developed to such an extent as under the skilful direction of Jean Tijou. The craftsmen in metal had much occupation during the busy practice of Sir Christopher Wren, and not the least interesting of his productions are the fine weather vanes and terminals of steeples and cupolas, that, like the dragon which floats above the spire of St Mary-le-Bow, give so much point and interest to the whole design.

X.

RENAISSANCE ARCHITECTURE IN LONDON.

The Georgian Period (1714-1800).

George I., 1714-1727.
George II., 1727-1760.

George III., 1760-1820.

Principal Buildings—

NICHOLAS HAWKSMOOR (1661-1736). Christ Church, Spitalfields; St Mary Woolnoth; St George's Bloomsbury.

JAMES GIBBS (1682-1754). St Martin in the Fields; St Mary-le-Strand; St Peter Vere Street; Steeple, St Clement Danes; Quadrangle, St Bartholomew's Hospital.

THOMAS ARCHER (d. 1743). St John the Evangelist, Westminster.

WILLIAM KENT (1684-1748). The Horse Guards; the old Treasury Buildings; Devonshire House, Piccadilly.

ISAAC WARE (d. 1766). Chesterfield House, Mayfair.

Sir WM. CHAMBERS (1726-96). Somerset House (commenced 1776).

ROBERT ADAM (1728-93) and his brothers. The Adelphi, Strand; Stone Screen, the Admiralty, Whitehall; Lansdowne House; Boodle's Club, St James's Street; Kenwood, Hampstead.

Georgian Houses will be found in Barton and Cowley Streets, Westminster; Cheyne Walk, Chelsea; Clapham Common, north side; Soho Square; Craig's Court, Westminster; Featherstone Buildings and Bedford Row; Holborn and the district between Red Lion Square and Great Ormond Street; Gray's Inn; Sergeants' Inn, Fleet Street; Catherine Court, Mincing Lane; Croom's Hill, Greenwich, &c. &c.

THE story of architecture, until the Georgian period, has been a history of the people, a reflection of the succeeding waves of thought and feeling that have

swept the country, or won with difficulty the ground which was held by a traditional style well understood by the ordinary craftsman. Inigo Jones, indeed, stood somewhat apart, although he was but a distinguished exponent of the Renaissance movement that worked more slowly in the native workshops than in his receptive and scholarly mind. Sir Christopher Wren, as we have seen, was able to naturalise the later Renaissance in England, and he could trust his schools of skilled workmen so well that at times he needed not to supply the details, his confidence in the craftsmen's correct interpretation of his designs being not misplaced. Wren was followed by a great number of professional architects, a number that has steadily increased to the present day, and it is scarcely within the scope of this little book to examine minutely the characteristics of the more or less eminent men who have left so many notable works behind them. The main significance of the Georgian period is to be found in the "vernacular" building—the great quantity of comparatively small houses which were characterised by a sane and quiet excellence of design and a solidity of construction that are the best evidence of the widespread influence which Sir Christopher Wren had exercised. It may be of interest, however, for the reader to have a short list of the more important works in London of the eighteenth century wherein he can study at leisure the various methods employed by the chief architects of the time. Their work is completely separated from what had already become a new tradition, based upon the work of the seventeenth century, and in the main they will be found to have fallen into that error—an error at any rate in the eyes of the lay critic—of heaviness and inelasticity which we have before remarked in the imitators of Inigo Jones.



219. St Martin in the Fields, Trafalgar Square.

Wren's pupil, Hawksmoor, followed him in the work in progress at Greenwich, and completed the



220. St Mary-le-Strand.

second dome.

He also carried out the western towers of Westminster Abbey, and scarcely improved the design of his master in their execution.

Of his churches St George's Bloomsbury is the best known, but Christ Church, Spitalfields, has a greater claim to our admiration.

St Mary Woolnoth and St George's in the East are marked by too heavy a composition to give the eye any genuine pleasure. St

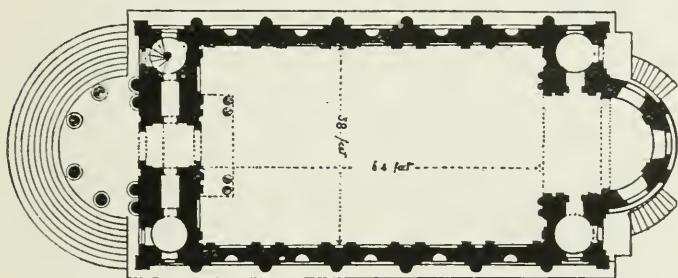
George's, Hanover Square, was designed by John

James (d. 1746),

who, like Hawks-

moor, filled the posts of Clerk of the Works at Greenwich and Surveyor-General to St Paul's and Westminster Abbey.

A more gifted architect was James Gibbs, who built the only churches in London which approach the freedom and beauty of Wren's design. St Martin in the Fields (Fig. 219) has a most graceful steeple, which, from its position, is one of the greatest public ornaments of London. Its portico is finely designed, and has the royal coat of arms magnificently carved in its pediment. Its plan (Fig. 219) is a very complete example of a Renaissance church with the Classical portico. St Mary-le-Strand (Fig. 220) is another beautiful composition, and like St Clement Danes, to which Gibbs added



221. Plan, St Mary-le-Strand.

the steeple, its isolation in the midst of the Strand displays the full charm of its design, and is evidence of the skill of the architect whose work can stand the test of so exposed a view. Both these stone spires are full of interest, and show an originality of composition which sustains the interest of the observer. The plan of St Mary-le-Strand (Fig. 221) is well suited to its position, the circular portico and eastern apse being particularly worthy of notice. Another little building by Gibbs which should not be missed is St Peter's Chapel, Vere Street (a continuation of Bond Street). The material is brick, with stone dressings, and it is crowned by a delightful

tower and bell turret above the pediment. The quadrangle of St Bartholomew's Hospital, with its excellent stone gateway, is the work of the same architect.

A curious church which has not met with general approval is St John's Church, Smith Square, Westminster. It was built by Thomas Archer, a pupil of Sir John Vanbrugh—the latter a famous architect who did little work in London itself. Archer's church has four well-designed towers, but their number and position is unfortunate. It stands in the centre of a square that retains some charming Georgian houses (Fig. 222) with good doorways and wrought-iron railings.

William Kent was the gifted *protégé* of the Earl of Burlington, the great patron of architecture, and an amateur architect himself. Kent's finest design is that of the Horse Guards, Whitehall, superbly placed as regards position, the effective proportions of which are best seen from St James's Park. The adjoining buildings of the old Treasury are also from his hand, and present one of the best types of the scholarly compositions which won so much favour at a period that prided itself upon its "correct" Classicism. His best town house is that of the Duke of Devonshire in Piccadilly, the magnificent iron gates of which were not here originally, though of the same period, having been subsequently brought from Chiswick, whither they had come from Lord Heathfield's house at Turnham Green.

Domestic architecture in the eighteenth century was the chief hobby of the cultivated gentleman, and many books were published to guide the amateur architect in the exercise of his taste. Isaac Ware, who had an extensive practice, was the authority chiefly followed about the middle of the century, and his somewhat pedantic rules and decadent designs for various features were slavishly followed. If his book is compared with the published

work of James Gibbs, his inferiority will be quickly recognised, but in its own way his work has a certain merit and the advantage of a uniformity of treatment. The houses in Bedford Row, Red Lion Street, Holborn, and the surrounding neighbourhood have many of his



222. 7 Smith Square, Westminster.

features, the type of internal decoration being well seen in the room from Red Lion Square, shown in Fig. 223. One of Ware's principal works in London is Chesterfield House, Mayfair, built for the Earl of Chesterfield. It contains a magnificent stair of wrought ironwork

brought from the mansion of the Duke of Chandos, Canons, near Edgware.

Sir William Chambers, the author of "A Treatise of Civil Architecture," in which his views on the proportions of Classic architecture are given, designed the



223. Panelled Room, 2 Red Lion Square.

most palatial building of the time in Somerset House. Its magnificent façade towards the river with its terrace and water gates (Fig. 224) is an architectural composition of great beauty. The making of the Embankment has been somewhat detrimental to its effect, but

its great length, ingeniously broken by two open porticoes over wide arches, has an air of freshness and interest which one hardly expects from the work of so rigid and conscientious a scholar as Chambers. The river façade, when the water touched the massive basement-arcade of rusticated masonry and flowed through the water gates, must have presented one of the finest complete designs in London. Portions of the building are open to criticism, but Chambers' close knowledge of the work of the Italian masters and his care in obtaining correct models for all his detail make the building a useful one for the student, who can study here a number of Classic features as interpreted by the later exponents of Renaissance architecture in Europe.

The last of the famous architects of the eighteenth century whose work we shall consider in these pages are the brothers Adam, who introduced a style of decoration which had many imitators. Its introduction was contemporary with, and the chief evidence of, a distinct reaction against the heavy proportions of the academic school, and for this reason it had a vogue which influenced even the humbler types of building, and it constitutes the last attempt at original design before the age of revivals in the nineteenth century. Before we examine what is called the "Adam period," however, it will be well to glance at the ordinary domestic architecture of the Georgian era, and point out the various buildings of interest which are to be found in London.

The eighteenth century—in its society, its literature, its men and its women—has exercised a strange fascination over those who have read its history, and studied its special ideals. It was a matter-of-fact age, a period of intellectual self-consciousness—which was

often heavy and unimaginative, and yet at times was capable of a lightness and ease of thought and speech, born of long and careful training and self-cultivation. These two sides to the character of the



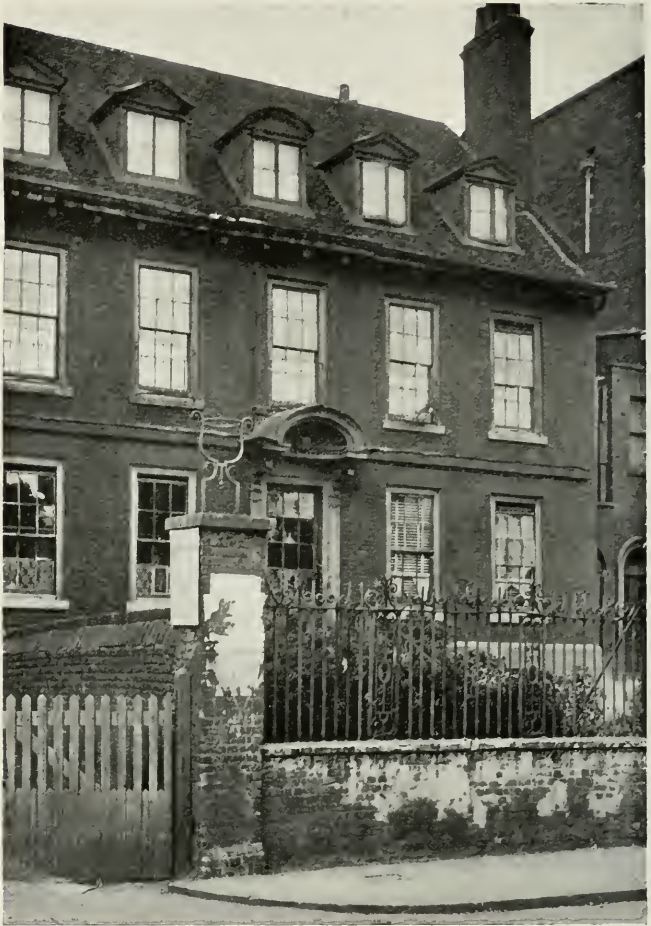
224. Somerset House. Water Gate.

period are faithfully illustrated in its architecture, for while a strict control was maintained in the external design of its red brick houses, an attempt was made to obtain a peculiar grace and elegance in the furniture and internal features. Throughout our

country towns the quiet Georgian house is a familiar feature, and the smaller the house the more completely does its modest dress and ample comfort seem to suit it.

Although there are a large number of mansions of this period, cosily secluded within their own grounds, yet the most characteristic type of building is the town house built in terraces or squares, the former of which were known as "Rows." Thus we have Church Row, Hampstead; Quality Row (now the Grove), Highgate; Bedford Row, Holborn; Paradise Row (recently destroyed), and Cheyne Row, Chelsea. The Georgian builders, who were often known simply by their particular trade—as carpenter or bricklayer—had a good idea of the commercial value of the moderate-sized town house, for it was an age that loved above all things its social intercourse, and the rows of buildings found ready tenants. The uniformity of treatment which these houses exhibit, whether in London or in the country town, is surprising, but it harmonises completely with the spirit of the time, which sought, above all things, to be "correct," and relied upon given rules for that purpose. In this way the smaller town house reflects the Georgian fashion more closely than the mansion, for in the latter the professional architect had a free hand, and his work was coloured by his own particular ideas.

The front of the house towards the street depended for its effect upon the skilful arrangement and balance of the windows about the central feature of the door. The heavy wooden cornice, which we have noticed at the beginning of the century, began to give way to a brick parapet, that is to say, the roof was not brought down to form overhanging eaves, but was



225. Old House, Stepney Green.

stopped behind the front wall. The wooden cornice is to be seen at an old house on Stepney Green (Fig. 225), and the effect of its removal is shown

clearly in the view of the garden front of Friends' House, Croydon (Fig. 226). At the latter the red brick moulded cornice, set a little below the parapet, and the two projecting string-courses between each line of windows, give the normal arrangement. Here the extreme precision of the style is well illustrated, the set grouping of the windows, the absolute balance, and the reticence in design, which derives its beauty from the fine proportions and workmanship of the details, set as they are in the charming eighteenth-century brickwork.

Such are the simple and sober fronts of the houses of Cheyne Walk (eastern end) and Cheyne Row, Chelsea; Barton and Cowley Streets, North Street and Smith Square, and old Queen Street, all in Westminster; Harrington House, Craig's Court, Whitehall; Buckingham Street and Essex Street, Strand; Featherstone Buildings and Bedford Row, Holborn; Great Ormond Street; Gray's Inn and several courts of the Temple; Sergeants' Inn, Fleet Street; Catherine Court, Mincing Lane, and Crutched Friars; Church Row, Hampstead; The Grove, Highgate; Croom's Hill, Greenwich; and Church Row, Deptford. This is but a selection from the many quiet streets in London and in the suburbs, where some of the homes of the eighteenth century have been left undisturbed, and in which occasionally a cornice, but more usually a plain brick parapet, crowns a front which was once the pride of the Georgian bricklayer.

The chief external ornament of the house of this period was its doorway. The reticence elsewhere throws into greater prominence all the charming devices of form and enrichment which were used for the entrance. These doorways were generally of wood, often with fine hoods, and supported on either side

by columns or pilasters, with their proper entablature. The Classic detail was frequently used with considerable licence, and hence many fresh and original treatments which show considerable invention and skill. The porch was not so often used as the hood or overdoor, but when it occurred it was most elaborately designed. A fine example, together with a beautiful doorway from a house formerly in Carey Street, has been erected in the central hall of South Kensington Museum, and is well worth a visit. Of the doorways, the richest types are those with fluted Corinthian pilasters and elaborate capitals, such as that at Friends' House, Croydon (Fig. 227). Here the carved architrave should be noticed, which frames the door itself, also the upward curve of the architrave to the entablature and the beautiful enrichment of the ground beneath the curving pediment. There are other good specimens at No. 4 Cheyne Walk, the Conservative Club, Lewisham, and several in the streets already named, especially Buckingham Street, Strand, and Great Ormond Street.

The different types of hoods are very numerous. Between the "shell" at Stepney Green (Fig. 225) and the bracketed hood at Smith Square (Fig. 222), there is every imaginable shape and variety, and the brackets on which they rest are charmingly enriched with flower and foliage. Often these little supports are the sole bits of carving permitted on the house, and although repeated in each building of the row, they never seem to lose their freshness or their welcome beauty. Many years had passed since the Jacobean carver had exhausted his own invention and the text-books of his foreign tutors, in filling all parts of his work with suggestive imagery. A quieter and more sober mood possessed the builders at the close of the great

Renaissance movement, but within their severer and more solitary forms they still had the power to put



226. Friends' House, Croydon. Garden Front.

much delicate enrichment of most excellent quality. The student will find all the "Orders" skilfully used in these varied types of doorways, with and without



227. Friends' House, Croydon. Entrance Doorway.

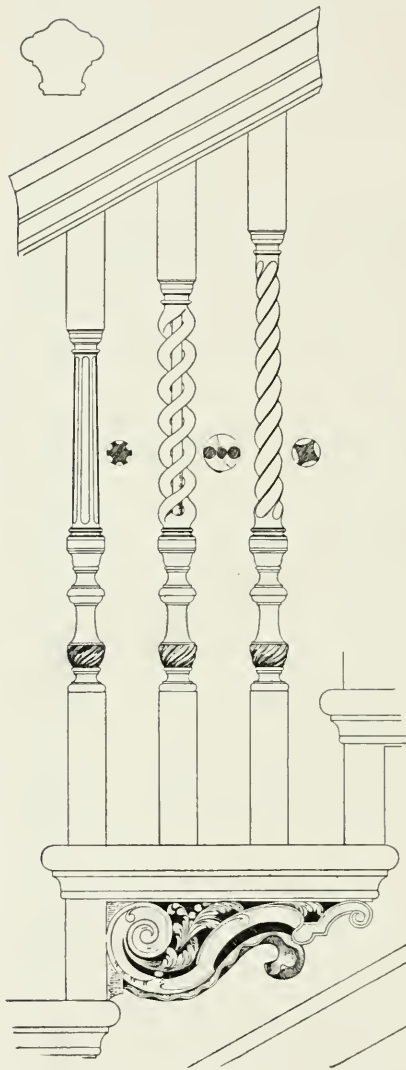
the help of the arch. One of the most usual methods of the later doors was to place them within an arched opening, the *tympanum*, or semicircular part, of which became a fanlight, the whole being crowned by a pediment, with its lower cornice broken to admit the



228. "Adam" Chimney-piece, South Kensington Museum.

upper part of the arch. The later houses in Cheyne Walk have this design, and similar ones are to be found in all the older districts.

The practice of building a basement storey—so useful in the economy of the town house—which now became established, required the principal floor to be



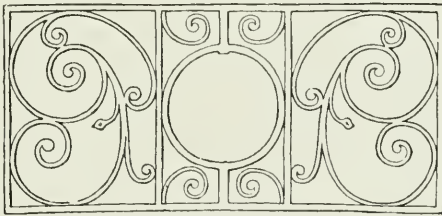
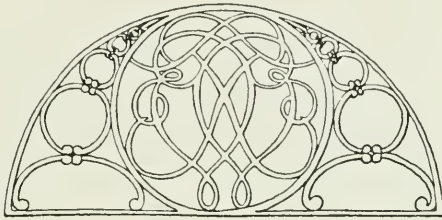
229. Staircase Balusters, Friends' House, Croydon.

raised a few feet above ground level, and hence gave the opportunity for flights of steps to the front door. These steps, often becoming wider as they approached the ground with a fine sweeping curve, added to the dignity and grace of the central composition.

Up to the middle of the eighteenth century the sash windows (Figs. 226 and 241) had wide frames brought almost flush with the external face of the brickwork, thus surrounding the glass with a broad band of white-painted wood. The sashes themselves were divided by glazing-bars into several oblong panes, but the bars tended to become slighter than in the work of Sir Christopher Wren.

The brickwork over the windows was sometimes slightly arched, with often a keystone inserted in the centre—the arches being formed of soft bricks of a brighter colour than the wall, which could be easily shaped to the arch.

The *hipped* roof, before described, was still retained, and became lower in pitch on occasion, when slates were used in place of tiles. Sometimes a gable was taken up as a brick pediment, or this feature was introduced merely as a part of the design of the façade, as at Queen's House, Chelsea. In the larger house, brick quoins and pilasters were placed either at the angles or to mark some slight projection of the wall, the general treatment, however, remaining



230. Fanlights in North Street and Old Queen Street, Westminster.

flat and approaching a single surface. Chimney stacks, often reduced in height, were kept quite plain, and wherever possible were placed symmetrically to balance one another, with less architectural pretension than those of the latter part of the seventeenth century.

We have already remarked that the Georgian interior exhibited a lightness and delicacy of decoration reflecting the facile intellectual elegance which

was the pride of the period. The background of all internal design was the simple panelled wall, which gave every room the same appearance of lightness, completeness, and comfort. The proportions of the panels remained the same as those of Sir Christopher



231. Wrought-Iron Gate, Queen's House, Cheyne Walk, Chelsea.

Wren, but the projecting or *bollection* mouldings gave place to a simple type (the *ovolo*), and the panels themselves were seldom raised to the face of the framing. Pine was substituted for oak, and the whole was painted a white or cream colour, forming an



232. Wrought-Iron Gates, Great Ormond Street.

ideal background for the charming furniture of the period. The hall, passages, staircase, and all the rooms were lined with the same panelling, and the unity which this gave to the whole interior,



233. Sword-rest, All Hallows, Barking.

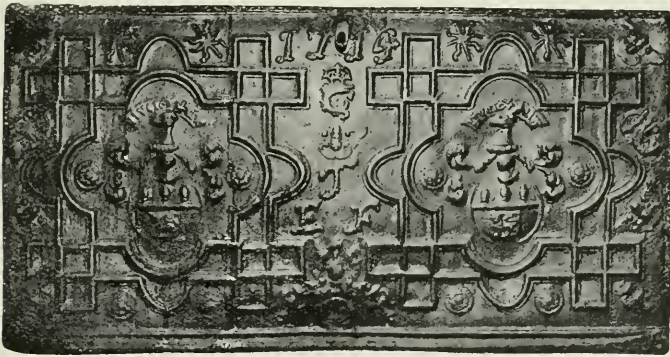
and, indeed, to the complete environment of the life of the time, is a fact of much historical significance. The panelled room was finished with a bold wooden cornice beneath the ceiling, and the architraves to doors and windows, as well as the dado rail, were of bold and refined contour. The two-panelled doors of the time of Queen Anne were succeeded by six and eight panels, and this was the only break, beside the lofty windows, in the continuity of the broad framed wainscot of the wall. The overdoors, with enriched pediments and entablatures, continued in a somewhat modified form in this period, but it was not unusual to dispense with them altogether. Enrichments to the architraves and room cornices were as often

omitted as used, but after 1750 the cornice was designed with carved "blocks" (Fig. 223), and the mouldings themselves became smaller and poorer.

A like diversity in treatment is to be seen in the chimney-piece. In the earlier houses was still to be found a plain opening surrounded by the bold *bolection* moulding in stone or marble which was used by Sir Christopher Wren. This, perhaps, was most in keeping with the plainer kind of panelling, for it interfered least with the general scheme. The fireplace was left open for a basket-grate



234. Panel "Spring," from Lead Cistern, Guildhall Museum.



235. Lead Cistern at 4 Queen Square, Bloomsbury.

with fire-dogs, and above this the overmantel is rarely found. Another type follows the methods of Isaac Ware, which we have already shown in the illustration from 2 Red Lion Square (Fig. 223). The stone chimney-piece and carved overmantel exhibit in their florid decoration a half-return to Jacobean features, without the early seventeenth-century detail. The carving is that of the later period, but it is not altogether in harmony with the spirit of the best Georgian design,



236. Stone Screen, the Admiralty, Whitehall.

and shows a falling-off in both composition and workmanship. This type is associated with a definite fashion *within* the period, which was not strong enough to affect seriously the generally good proportions and sober character which we have described. It obtained a certain popularity until it was superseded by the wider influence exerted by the brothers Adam.

The delicate lines of the wooden chimney-piece, the character of which was outlined in the preceding

chapter, found greater favour than either of the other two. Variations were introduced, such as key-blocks, supporting brackets and different arrangements of the architrave, in which the designers seem seldom to have met with the same success as they found in their external doorways. It was left to Robert Adam to perfect this form, and recognising the great beauty of the original lines, he merely applied to them his own delicate and entirely suitable types of decoration. A good example is shown in Fig. 228 from those preserved at South Kensington Museum.

If the chimney-piece in its latter form is an example of the refinement of eighteenth-century ideas, still more is the stair-

case. The Georgian stair has a character completely its own, and is one of the easiest architectural features to identify as regards its date and period. We have noticed during the times of Inigo Jones and Sir Christopher Wren the application of the Classic entablature to the *string* or sloping support of the stair, and the conversion of the newel into a pedestal, the cornice



237. Boodle's Club, St James's Street.

moulding of which was utilised for the handrail. In harmony with the massive character which this gave, the balusters were stoutly turned, and the mouldings were enriched with the appropriate Classic carving. This represented a thoroughly logical idea, and was a successful attempt to control the difficult lines of the staircase within the current architectural forms, the example at Ashburnham House being, perhaps, the most beautiful



238. Lansdowne House.

result. The Georgian designers, however, departed altogether from this scheme. They conceived the stair as a continuous series of steps reaching from floor to floor, and they endeavoured to eliminate everything that should interfere with the expression of this idea. The *string* or support, formerly a long entablature, was stepped so as to show the ends of each stair, and a charmingly carved bracket or *console*

was worked beneath the *tread* (Fig. 229). The newels or posts practically disappeared, being reduced to little more than important balusters; they were often shaped into slender fluted columns with Corinthian capitals, and marked the change in slope of the handrail at the various landings. The handrail itself became a thin moulded rail, which curved upwards towards the newel, in what is called a *ramp*, and then



239. Dining-room, 20 Portman Square.

continued over it to the next flight. Its winding lines became more pronounced until it reached the continuous sweep shown in the iron stair in Fig. 244. Beneath the rail the balusters became much more slender than those of the seventeenth century, and two or three were allotted to each step. Their characteristic feature is the little square block which invariably occurs about a third of the way up the

turned portion. Where there were three balusters to each tread the design was varied in the same stair, each being of a different pattern. The three shown from Friends' House, Croydon (Fig. 229), are good examples, although the middle one with a spiral worked round a centre stem is not common. A specimen of this period has been erected in the central hall of South Kensington Museum.



240. Ceiling, 44 Great Ormond Street.

The balustrade of wrought-iron work appealed strongly to the Georgian designer, in that it enabled him to realise more easily the continuous sweep of the stair which he regarded as his ideal. The example from 35 Lincoln's Inn Fields (Fig. 244), which will be referred to again, illustrates the adaptability of metal to the later design, which in some ways emulated the continuous wooden balustrades of foliage of the seven-

teenth century. Ironwork, as we have said, played an important part in the eighteenth century, and both in external and internal features it was put to frequent use. The little fanlights over the doors were subjects



241. 28 Queen Anne's Gate, Westminster.

for much ingenuity (Fig. 227), and were often filled with a monogram of intertwined initials, each letter being repeated backwards and forwards. A charming specimen occurs in Old Queen Street—although this appears to be in wood—and one in which the circle

is now blank is to be seen in North Street, Westminster, both being shown in Fig. 230. The masterpieces of the Georgian smith were his wrought-iron gates and railings which were set immediately opposite the entrance door, and which, seen in conjunction with the eighteenth-century brickwork, give a peculiar



242. 13 John Street, Adelphi.

quality of richness and charm. Queen's House, No. 16 Cheyne Walk (Fig. 231), possesses one of the best examples of gates in London, and a fine specimen of a dwarf gate and railings is to be seen in Great Ormond Street (Fig. 232). The designs were all based on the previous work of Jean Tijou, but there was little of his rather florid use

of foliage, the effect being obtained almost entirely by a skilful use of bars and scrollwork. If the reader will compare the illustrations he will see the essential points of the arrangement repeated in each gate, the scrollwork practically confined to panels and to the cresting at the summit, the cast-iron vases, and the spare use of

leaves. The spear-head tops to the Ormond Street railings and to those at Stepney (Fig. 225) belong to the best work, and the monogram at Queen's House (the initials R. C. of its builder, Richard Chapman) shows the usual treatment of the centre of the cresting. Some good gates, besides Queen's House, are to be found in Cheyne Walk, Chelsea, especially at Nos. 4



243. Shop Front, 34 Haymarket.

5, and 15, and others can be seen in the Little Cloisters, Westminster Abbey; at Devonshire House, Piccadilly; Gray's Inn, and the Temple Gardens, and at houses in Beckenham, Bromley, Chiswick, Croydon, Hampstead, Mitcham (Eagle House), and all the older suburbs. In conjunction with the gates will be found fine lamp-standards and torch-extinguishers (Fig. 232), a large number being still left in Mayfair. A good

example is Gwydyr House, Whitehall. The railings themselves have often excellent panels with cresting of scrollwork and little designs each side of the doorways, as may be seen in Smith Square (Fig. 222) and Barton Street, Westminster, as also in Hanover Square, and many parts of Mayfair.

The elaborate sword-rests, which were placed in many of the City churches for the support of the mayoral sword, furnish a unique type of the work of the eighteenth-century smith. Attached to the front of the pew they are built up with scroll and leafwork a considerable height, and are further decorated with coats of arms, the whole being painted and gilt. Beautiful examples occur in St Olave's, Hart Street, St Mary at Hill and All Hallows, Barking (Fig. 233).

The art of the worker in lead deserves special notice at this time. Although an ancient art, and one that had produced many wonderful objects in earlier days, such as its fonts, figures, and rain-water heads, it is particularly associated with eighteenth-century London in the multitude of cast-lead cisterns, one of which was necessary to the proper equipment of each house. Examples of these can be seen everywhere, several earlier types divided into small panels being preserved at South Kensington Museum, and one in the Physic Garden, Chelsea. The normal Georgian design is shown in Fig. 235 from No. 4 Queen Square, Bloomsbury, where two panels formed of a double series of interlacing lines enclose a coat of arms, the date (1714), initials of the owner and other decorative forms being added. Everyone who built a house had his cistern cast with a similar pattern bearing his initials and the date; the various adornments became the regular stock-in-trade of the manufacturer and are to be found repeated without any special



244. Staircase, 35 Lincoln's Inn Fields.

significance. These cisterns can be discovered in most Georgian houses ; very good examples are in Kensington Gardens, St Paul's Cathedral, Chelsea Hospital, the Guildhall Museum, the Public Record Office, Bow Church, and many halls of the City companies. Three panelled sides of the normal type have been fixed on the front of one of the houses in Queen Anne's Gate. Occasionally special designs were made, one in the Guildhall Museum, dated 1795, having four figures representing the seasons. The illustration of "Spring" (Fig. 234) is taken from one of four panels in the possession of Mr Herbert Batsford, which duplicate the Guildhall example.

When visiting Georgian buildings notice should always be taken of the well modelled heads to the rain-water pipes, as they often bear the date of the building. For instance, those at the "Blew-coat" School, in Buckingham Gate, Westminster, are dated, while two fine heads at No. 6 Cheyne Walk, Chelsea, are ornamented with the coat-of-arms of the first owner, Joseph Danvers.

The foregoing description of Georgian building, we must repeat, applies in its entirety only to the normal house of the period—and this course has been followed because, in the opinion of the writer, the ordinary or vernacular design is of more interest and has an infinitely greater significance than the work of individual architects. It was the effect of Sir Christopher Wren's great work of the previous century, and was the popular response to his leadership. We have noticed how, in the internal features of the house, especially in the staircase, the Georgian spirit was making for a lightness and elegance which contrasted curiously with the consistent solidity of the exteriors. The architect whose work will close this little treatise

showed himself sensitive to both of these sides of the contemporary design, and in giving them a special direction which "caught on" in the popular taste he merits a place in the closing pages of our history.

Robert Adam was born in Scotland in 1728. His visit to Italy and to Dalmatia in 1754, when he made drawings of Diocletian's palace at Spalato, gave him ideas for the special forms and types of decoration which remain associated with his name. He was in practice with his brother, James Adam, and their work at the Adelphi, Strand (named after the brothers*), still shows enough of their building to distinguish its characteristics.

* Greek *Adelphos* = brother.



245. St Dunstan's in the West,
Fleet Street.

Some of the points worth noting will be referred to in the following examples.

Adam's best piece of work in London is the stone screen in front of the Admiralty Buildings, Whitehall (Fig. 236). The centre portion only is shown in the view, the arched gateway of which is no longer used, two openings having been made, one each side, with the loss of the central column in each portico. With this correction we can admire the charming proportions and refined detail of the whole, the ornament and carving presenting a wonderful example of what is sufficient for the design and appropriate to its subject.

Boodle's Club, St James's Street (Fig. 237), is a typical brick exterior in the "Adam's" manner. A pediment of slender mouldings crowns the centre block between two wings which overshadow it in height. Beneath the pediment is a large central window of three lights, the side ones of which support a little entablature, their width being carried in a broad arch over the middle light. This arch is treated with the characteristic radiating or fan-like fluting which can also be seen at the Adelphi. The two oval or rather elliptical medallions are types of another feature which is seldom absent from this decoration.

The external front of Lansdowne House (Fig. 238), one of Adam's most important London works, shows how solid and severe his stone elevations could be, especially when contrasted with his treatment of the walls of a room such as that of No. 20 Portman Square (Fig. 239). Kenwood, Hampstead, is another substantial stone mansion, whose front exhibits the same heavy Classic character. The room shown in Fig. 239 is a fair example of the delicate lines and modelling which the brothers Adam applied to their

schemes of internal decoration. Note the slight projection of all the mouldings, the recurrence of the fan-like forms beneath the arches and of the medallions in the ceiling, frieze, and wall, and the curved end to the room with its two niches. Adam's ceilings were generally covered with a graceful network of lines often resembling the radiating threads of a cobweb. A more distinctly French type of decoration was used simultaneously, such as occurs at 44 Great Ormond Street (Fig. 240). The most fanciful and at the same time the prettiest application of the cobweb lines is in the fan-lights to the entrance doors, such as those at 28 Queen Anne's Gate (Fig. 241), 13 John Street, Adelphi (Fig. 242), and 34 Haymarket (Fig. 243). These fan-lights were of iron, and were not the only metalwork which received the impress of the Adam idea, the lamp-standards in Fig. 242, with their decoration based on the Greek honeysuckle ornament, being part of a large scheme of iron external fittings that included the beautiful window balconies of the time. This doorway at 13 John Street indicates the small mouldings and little decorative features which make up the character of this particular style, and of which we have already noticed a refined example in the chimney-piece from South Kensington Museum (Fig. 228). The picturesque Georgian shop fronts, with their circular bay windows, often show Adam's influence. No. 34 Haymarket is one of the best specimens that remain (Fig. 243).

We have said that the staircase reflected in a special degree the desire for elegance which showed itself first in the normal Georgian design, and later in its interpretation by the brothers Adam. Such staircases as that at Sheen House, Richmond, where an uninterrupted curve of delicate iron balustrading rises

from floor to floor, show the realisation of the ideal. The example at 35 Lincoln's Inn Fields (Fig. 244) can be inspected for this effect. The lower part, seen in the view, has an earlier type of ironwork, but the upper part is late eighteenth century, and both present a striking illustration of the invention of the time, which was able in this way to produce some beautiful work, independently of the Classical rules by which it was nearly always bound.

Robert Adam died in 1792. The story of the nineteenth century, the decline of any national interest in art, and the perversion of taste that followed our commercial successes, does not form part of the scope of the present volume, which has sought to present the outlines of those periods of architecture only that were in themselves a living reality. The successive attempts of enthusiastic and clever men to lead the great revivals of the Greek, Gothic, and free Classic styles in the Victorian period would form interesting reading, but their effect was not far-reaching, although it is possible that the success of their past efforts is still to be seen. We have illustrated one only of the nineteenth-century buildings—save the two included in the Introduction—the tower of St Dunstan's in the West (Fig. 245), on account of its familiarity as a landmark in Fleet Street. It was designed by John Shaw in 1831, and its form was inspired by that of the well-known church of Boston, Lincolnshire.

LISTS OF BUILDINGS INDICATED ON THE ACCOMPANYING MAPS.

(NOTE.—Numbers in brackets refer to position of buildings on the maps.)

These lists of buildings are by no means exhaustive, but indicate the ground covered in the present volume. A few lines have been devoted to each building to give an idea of the period of architecture which it will be found to illustrate. Wherever information was available as to the public inspection of these places by application or otherwise it has been included. All such regulations are, however, subject to revision and alteration. The halls of the City companies can generally be inspected by application to the Clerk.

MAP 1.

THE CITY OF LONDON AND SOUTHWARK.

- All Hallows Barking (95), Great Tower Street.** *Open to the public.* Thirteenth and fifteenth century. Windows, except east window, seventeenth century. Tudor and Jacobean tombs and pulpit. Late seventeenth-century font. Good brasses and sword rests.
- All Hallows, Lombard Street (76).** *Open midday.* Sir C. Wren, architect, 1694. Fine woodwork, reredos, pulpit, and carved wooden doorway from old entrance.
- All Hallows London Wall (81).** *Open to public.* Geo. Dance, architect, 1765. Built against the Roman city wall, a bastion of which forms the foundations of the vestry. Fine font said to have come from St Paul's.
- All Hallows, Staining (87),** approached from Mark Lane and Fenchurch Street. Fifteenth century. Tower alone remains.
- Apothecaries' Hall (18), Water Lane, Blackfriars.** Built 1670. Good hall. *Permission from the Clerk necessary.*
- Austin Friars (80), Old Broad Street.** Nave of original church, 1354. Fine series of windows with "Decorated" tracery. *Open to the public.*

- Bakers' Hall (93)**, 16 Harp Lane, Great Tower Street. 1719-1722. Complete example of the period. *Apply to the Clerk.*
- Barber-Surgeons' Hall (51)**, Monkwell Street. Entrance doorway elaborately carved (1678). Court-room by Inigo Jones, c. 1636. *Apply to the Clerk.*
- Barnard's Inn, Holborn (7)**, Mercers' School. Fifteenth century, largely modernised. Good heraldic glass; original cupola. *Apply to the porter.*
- Brewers' Hall (49)**, Addle Street, Wood Street, Cheapside. Ascribed to Wren. 1667-1670. Fine courtyard with arcade, hall, screens, court-room, staircase, &c. *Apply to the Clerk to the Company.*
- Catherine Court, Tower Hill (96)**. Eighteenth-century houses. Early ironwork.
- The Charterhouse (1)**, Smithfield. Carthusian Priory, founded in fourteenth century. Much of the original building remains, chiefly of Tudor date. Fine Jacobean woodwork in hall and chapel, &c., dating from the occupation of the Howard family and the foundation of Sutton's School and Hospital. *Open to visitors* (fee 6d.).
- Christchurch, Newgate Street (28)**. Sir C. Wren, architect. 1687. Steeple, 1704. Present church occupies exact site of choir of Grey Friars. Fine pulpit, font, &c. *Open to the public.*
- Clerkenwell Sessions House (4)**. Elaborate Jacobean chimney-piece from Hicks's Hall preserved here.
- Clifford's Inn, Fleet Street (11)**. Seventeenth century; old hall rebuilt, late eighteenth century. Mediaeval arch remains. Fine room from here preserved in South Kensington Museum.
- 21 College Hill (37)**, Upper Thames Street to Cannon Street. Doorways are fine examples of seventeenth-century work, perhaps of Wren's design; good Georgian staircase in house behind. *Private offices.*
- Crutched Friars (100)**, between Jewry Street, Aldgate, and Mark Lane. Early eighteenth-century houses.
- 17 Fleet Street (13)**, Gate-house to Inner Temple. Jacobean room with oak panelling and fine plaster ceiling. *Open to the public.*
- Girdlers' Hall (54)**, Basinghall Street. 1681-82. Good hall and fine screen. Court-room, 1735. Modern entrance has old carving over doorway. *Apply to the Clerk.*
- 17 Gough Square (10)**, Dr Johnson's house. Early eighteenth century. *Open to the public.*

- Guildhall (56).** Begun 1411. Parts of porch and hall show original work; very fine crypt. The museum possesses a valuable collection of objects from Roman and mediæval London. *Open to the public.*
- Haberdashers' Hall (46), Gresham Street.** Court-room, late seventeenth century. *Apply to the Clerk.*
- Hatton Garden. School (5).** Interesting example of late seventeenth-century schoolhouse. The street contains many Georgian houses.
- Heralds' College, Queen Victoria Street (34).** Formerly Derby House, given by Queen Mary in 1555 to the Heralds as a College of Arms. Present building is late seventeenth century, altered and restored.
- Holy Trinity Church, Minories (104).** Early eighteenth century. North wall is mediæval and was part of the Nuns' Church. Arms of Washington family appear on tombs.
- Innholders' Hall (67), Colledge Street, Upper Thames Street.** Late seventeenth century. Good doorway. Hall and ceiling of court-room. *Apply to the Clerk.*
- Ironmongers' Hall, Fenchurch Street (86).** Middle eighteenth century. Vaulted vestibule. *Apply to the Clerk.*
- 1 and 2 Lawrence Pountney Hill (70).** Doorways finest examples of shell hoods in London; date on left hand porch 1703.
- 32 and 33 Mark Lane (94).** *c.* 1700. This is perhaps the finest city mansion of the period that is left to us. Its doorways, back and front, staircase, and panelled hall should be particularly noticed.
- Mercers' Hall (60) Cheapside.** Late seventeenth century. Hall on first floor, chapel, vestibule below. Fine tombs. Remains of mediæval wall. *Apply to the Clerk.*
- Merchant Taylors' Hall (79), Threadneedle Street.** 1671. Fine halls and screen, and court dining-room. Mediæval walls and restored Perpendicular windows; arch and vault of oriel. Mediæval kitchen and crypt. *Apply to the Clerk.*
- The Monument (72).** Sir C. Wren, architect, 1671-77. A lofty column erected in commemoration of the Great Fire. Stands on Fish Street Hill, which formerly led to old London Bridge. *Open to the public.*
- Nevill's Court, Fetter Lane (9).** A picturesque court with plastered and brick fronts of seventeenth-century houses.
- Painter-Stainers' Hall (38), 9 Little Trinity Lane.** Good entrance door, but building much altered. *Apply to the Clerk.*

- Parish Clerks' Hall (50), 24 Silver Street, Falcon Square. Seventeenth century. Staircase, hall, and court-room. Good organ and heraldic glass. *Apply to the Clerk.*
- Roman Wall (22); with bastion within the courtyard of the new General Post Office. This bastion, north of the City gateway of Newgate, was uncovered recently. *Can be viewed on application.*
- St Alban, Wood Street (47). *Open midday.* Originally built by Inigo Jones in Gothic manner. Partially rebuilt by Sir C. Wren, who rebuilt the tower. Brass hour-glass stand.
- St Alphage, London Wall (53), rebuilt 1777. Fourteenth-century tower; arches. Fine Elizabethan monument. *Open midday.*
- St Andrew, Holborn (8), 1686. Sir C. Wren, architect. West window and part of tower Gothic. Seventeenth-century glass. *Open midday.*
- St Andrew-by-the-Wardrobe (32), Queen Victoria Street. Sir C. Wren, architect. *Open midday.*
- St Andrew Undershaft (85), St Mary Axe. 1520-32. Tower previous century. *Open to public daily, 12-2.* Font and Jacobean tombs, including monument to Stow. Sixteenth-century glass. Spoiled by tasteless modern decoration.
- St Anne and St Agnes (26), Dean Street. *Open Wednesday, midday.* Sir C. Wren, architect. Lower part of tower mediæval.
- St Augustine and St Faith, Watling Street (106), *Open midday.* Sir C. Wren, architect. Completely modernised.
- St Bartholomew the Great (25), West Smithfield. *Open daily, 9.30-5.* (Priory of Augustinian canons.) Choir and crossing twelfth century, sixteenth-century additions. Lady Chapel, fourteenth century, rebuilt. East cloister restored. Present gateway (thirteenth century) portion of original west front of nave (south aisle). Seventeenth-century brick tower. Peal of five mediæval bells. Fine monuments and oriel window. Clothfair, adjoining Churchyard, has many timber houses of the sixteenth and seventeenth centuries.
- St Bartholomew's Hospital (24). Entrance gate by James Gibbs, architect, with statue of Henry VIII. Church of St Bartholomew the Less. Tower and three bells, fifteenth century. Monuments. *Open to public.*
- St Benet, Paul's Wharf (33). Sir C. Wren, architect. 1683. A very charming example in brick of the architect's design. *Open only on Sunday.*

- St Botolph, Aldersgate (27)**; opposite G.P.O. Late eighteenth century. *Open midday—Churchyard open to public in summer.* Tudor, Jacobean, and later monuments.
- St Botolph, Aldgate (103).** 1741-44. Geo. Dance, sen., architect. *Churchyard open to public.* Tudor, Elizabethan, and later monuments. *Open for midday service.*
- St Botolph, Bishopsgate (82).** 1725-29. James Gold (?), architect. Monument to Sir Paul Pindar. Schoolhouse in churchyard, with figures of scholars. *Open midday.*
- St Bride, Fleet Street (17).** Sir C. Wren, architect, 1680. *Open daily, 11 to 4.* Fine spire. Jacobean font.
- St Clement, Eastcheap (74).** Sir C. Wren, architect, 1686. Woodwork and fittings. Pulpit has fine sounding board; good font and cover. *Open midday.*
- St Dunstan in the East (92), between Tower Street and Lower Thames Street.** Restored by Wren, 1671. Wren's steeple (1699) remains, but remainder of church is rebuilt. Fine monuments. *Open to the public.*
- St Dunstan in the West (12), Fleet Street.** John Shaw, architect, 1831. Statute of Queen Elizabeth from Ludgate. Elizabethan and later monuments. *Open to the public.*
- St Edmund, King and Martyr (75), Lombard Street.** Sir C. Wren, architect, 1690. Much modernised. *Open midday.*
- St Ethelburga (83), Bishopsgate Street Within.** Fifteenth-century arcade. *Open to the public.*
- St Etheldreda (6), Ely Place, Holborn.** Very fine early fourteenth-century chapel, formerly part of the house of the Bishop of Ely. Decorated tracery of windows, doors, crypt, and site of cloister. *Open to the public.*
- St Giles, Cripplegate (52), Fore Street.** *Open daily, 10 to 4, Saturdays, 10 to 1.* Fourteenth-century church rebuilt 1545 and restored of late years. Medieval tower, upper part 1683-84. Elizabethan and Jacobean monuments. Angle bastion of Roman wall in churchyard.
- St Helen, Bishopsgate (84).** Present church shows two parallel naves, that of the nuns of St Helen's Priory to the north and the parish nave to the south, divided by fifteenth-century arcade. Thirteenth and fourteenth century windows. Large number of magnificent tombs. Fine Jacobean door cases. South doorway, 1633. Good font, 1632. *Open daily, except Saturdays, 11.30 to 4.*

- St James, Garlickhythe (40)**, between Maiden Lane and Upper Thames Street. Rebuilt under Wren, 1676-83. Good woodwork and other interesting features. *Open midday.*
- St John, Clerkenwell (3)**. Priory Church of Knights of Hospital of St John of Jerusalem. Eighteenth-century church retaining fifteenth-century windows. Crypt of original Norman and thirteenth-century church. *Keys obtainable.*
- St John's Gate (2)**. 1504. South Gateway to precinct of Priory of Knights of St John. Much restored. *Permission to view by application.*
- St Katharine Coleman (101)**, Fenchurch Street. 1734. Monuments. *Open midday.*
- St Katharine Cree (102)**, Leadenhall Street. *Open daily, 12 to 2.* Ascribed by tradition to Inigo Jones, 1630-31. Particularly interesting example of mingled style. Lower part of tower, 1504.
- St Lawrence Jewry (57)**, south-west of the Guildhall. Sir C. Wren, architect. 1671-80. This church is noted for its elaborate carvings by Grinling Gibbons. Its panelled vestry has a fine ceiling and rich woodwork. Interesting monuments (from 1617). *Open to the public.*
- St Magnus the Martyr (71)**, London Bridge. Sir C. Wren, architect. 1676. Fine tower, 1705, and clock, 1709; good reredos. *Open midday.*
- St Margaret Lothbury (61)**. Sir C. Wren, architect. 1690. This building is full of rich woodwork, some of which are relics of destroyed churches. The most notable is the wooden screen and sounding board from All Hallows, Upper Thames Street. *Open to the public.*
- St Margaret Pattens (88)**, Eastcheap. Sir C. Wren, architect. 1687. Good reredos, organ case. *Open midday.*
- St Martin, Ludgate (19)**. Sir C. Wren, architect. 1684. Good street front and spire; ceiling, reredos: doorcases to be noted; font 1673, with curious Greek motto. *Open midday.*
- St Mary Abchurch (69)**, Abchurch Lane, Cannon Street. Sir C. Wren, architect. 1686. Good domed ceiling, painted by Sir James Thornhill, and fine reredos. *Open midday.*
- St Mary Aldermanbury (48)**, close to Guildhall. Sir C. Wren, architect. 1677. *Open midday.* Almost completely modernised. Monuments.

- St Mary Aldermary (42), Queen Victoria Street, Bow Lane.** Sir C. Wren, architect. 1681-82. This church is one of the few Gothic buildings designed by Wren. The fan tracery in its roof should be specially noticed. Lower part of tower sixteenth century. *Open midday.*
- St Mary at Hill (89), Love Lane, Eastcheap.** Sir C. Wren, architect. Modern tower; beautiful domed ceiling; good woodwork, some of which dates from 1848-49. Fine sword-rests.
- St Mary at Hill, House (91).** A court in St Mary at Hill almost opposite the church leads to the front of a good city mansion. *c.* 1700.
- St Mary le Bow (43), Cheapside.** Sir C. Wren, architect. 1671-80. The crypt retains part of the columns and vault of the original Norman church. Wren's stone tower and steeple are famous for their beauty. Fine internal woodwork, reredos (1706). *Open to the public.*
- St Mary Somerset (35), Old Fish Street Hill, Thames Street.** Rebuilt under Wren, 1695. Tower alone remains.
- St Mary Woolnoth (62);** at the angle of King William Street and Lombard Street. Has some curious relics. Rebuilt by Nicholas Hawksmoor, architect, 1716.
- St Michael, Cornhill (77).** Sir C. Wren, architect. 1672. Tower completed 1723. The tower is a good example of Wren's design in Gothic. Porch is modern. *Open midday.*
- St Michael, Paternoster Royal (66), College Hill.** Sir C. Wren, architect. Completed 1694. Steeple, 1713. Fine reredos, pulpit, and sounding board.
- St Mildred, Bread Street (41), Cannon Street.** Rebuilt by Wren, opened 1683. Fine unrestored work, domed ceiling with modelled plaster, reredos, pulpit, and sounding board. *Open midday.*
- St Nicholas Cole Abbey (36), Queen Victoria Street.** Sir C. Wren, architect. 1677. Reredos, pulpit, sword-rest, font and cover. *Open to the public.*
- St Olave, Hart Street (99);** between Mark Lane and Fenchurch Street station. Chiefly fifteenth century. East window restored fourteenth century. Oak pulpit. Fine monuments. Interesting ceiling to vestry. *Open to the public.* 12.3.30.
- St Olave Jewry (59), Old Jewry, Cheapside.** Sir C. Wren, architect. 1673-76. Tower only remaining and is part of rectory house.

- St Paul's Cathedral (30)**; approached from Cheapside, Ludgate Hill, or Cannon Street. Sir C. Wren, architect, 1675-1710. Wren's masterpiece, with admirable examples of carving by Grinling Gibbons, and of ironwork by Jean Tijou. Fine crypt, library, &c. *Open to the public, 9 to 5.*
- St Paul's Churchyard—**
Amen Corner (21), Paternoster Row. Houses of the eighteenth century.
- Chapter House (29).** This house is probably eighteenth century, and has excellent panelling, &c., of the period.
- Deanery (31).** Sir Christopher Wren, architect. An interesting example of Wren's private houses.
- St Peter, Cornhill (78).** Sir C. Wren, architect, 1680-81. Fine rood-screen, one of the solitary two designed for Wren's churches. Pulpit and sounding board. Font (1681) is surmounted by a possibly earlier carved cover. *Open midday.*
- St Peter ad Vincula (98)**; within the precincts of the Tower of London. Built *temp.* Henry VIII. Good Tudor example. A number of fine tombs. *Apply to the warder.*
- St Sepulchre, Holborn (23), Newgate Street.** Parts of fifteenth-century tower and porch remaining. Rebuilt perhaps by Wren about 1670, and since extensively restored. *Open to the public.*
- St Stephen, Coleman Street (58).** Sir C. Wren, architect, 1676. Gateway with carving of Day of Judgment. Reredos, pulpit, door-cases, all well carved. Font. *Open midday.*
- St Stephen Walbrook (63),** behind the Mansion House. Sir C. Wren, architect, 1672-79. The dome of timber and lead is of fine proportions. Fine carved woodwork and good font with cover. The tower has a charming stone lantern. *Open to the public.*
- St Swithin, London Stone (64), Cannon Street.** Sir C. Wren, architect, 1678. Interesting church, much modernised internally. "London Stone," probably the Roman milestone, preserved on the Cannon Street front. *Open midday.*
- St Vedast, Foster Lane (44), Cheapside.** Sir C. Wren, architect. Reredos, pulpit, sounding-board, and font. Fine tower, 1697. *Open to the public.*
- Serjeants' Inn, Fleet Street (15)**; interesting square of eighteenth-century houses.

Skinner's Hall (68), Dowgate Street. Late seventeenth century. Fine stair and panelled rooms.

Southwark Cathedral (105), Church of St Mary Overie (Augustinian Canons), re-dedicated as St Saviour's. Choir and retro-choir (Lady Chapel), fine example of thirteenth-century Gothic. Reredos 1520. Fifteenth-century tower. Present nave is modern in the style of the thirteenth century. Fragments of Norman church remain. Many fine monuments. *Open to the public.*

Stationers' Hall (20), Paternoster Row. 1670. Fine hall, screen, and panelling. Refaced 1800.

The Tallow Chandlers' Hall (65), 5 Dowgate Hill, Cannon Street. Rebuilt 1672, but is now much modernised.

The Inner Temple (14).

- (a) Round Church of the Knights Templars. "The Round," twelfth, and chancel, thirteenth century. *Open to the public.*
- (b) Hall, rebuilt of late years. Late Gothic pantry and crypt.
- (c) King's Bench Walk, and other Courts are good examples of Wren's work.

The Tower (97). *Open to public, 10 to 4. Mondays and Saturdays free.*

- (a) Keep built by William the Conqueror, 1078. Walls refaced by Wren. St John's Chapel, a perfect example of early Norman work.
- (b) Towers on fortifications; chiefly thirteenth century. The Byward Tower is particularly fine.
- (c) King's House and other buildings of Tudor date, with Storehouse designed by Wren, 1664.

Vintners' Hall (39), 68 Upper Thames Street. 1671. Fine hall, court-room, and staircase. *Apply to Clerk to the Company.*

Watermen's Hall (90), 81 St Mary at Hill, Lower Thames Street. Built 1786. *Apply to the Clerk.*

Whitefriars (16). Vaulted crypt, in Britton's Court.

MAP I.

NUMERICAL LIST OF BUILDINGS.

- | | |
|-----------------------------------|-----------------------------------|
| 1. The Charterhouse | 54. Girdlers' Hall |
| 2. St John's Gate | 56. Guildhall |
| 3. St John's Clerkenwell | 57. St Lawrence Jewry |
| 4. Session's House, Clerkenwell | 58. St Stephen, Coleman Street |
| 5. School, Hatton Garden | 59. St Olave Jewry |
| 6. St Etheldreda, Ely Place | 60. Mercers' Hall |
| 7. Barnard's Inn, Holborn | 61. St Margaret Lothbury |
| 8. St Andrew, Holborn | 62. St Mary Woolnoth |
| 9. Nevill's Court | 63. St Stephen Walbrook |
| 10. 17 Gough Square | 64. St Swithin, London Stone |
| 11. Clifford's Inn | 65. Tallow Chandlers' Hall |
| 12. St Dunstan in the West | 66. St Michael, Paternoster Royal |
| 13. 17 Fleet Street | 67. Innholders' Hall |
| 14. The Inner Temple | 68. Skinners' Hall |
| 15. Sergeants' Inn | 69. St Mary Abchurch |
| 16. Whitefriars, Crypt | 70. Lawrence Pountney Hill |
| 17. St Bride's, Fleet Street | 71. St Magnus the Martyr |
| 18. Apothecaries' Hall | 72. Monument |
| 19. St Martin Ludgate | 74. St Clement, Eastcheap |
| 20. Stationers' Hall | 75. St Edmund, King and Martyr |
| 21. Amen Corner, St Paul's | 76. All Hallows Lombard Street |
| 22. Roman Wall, Bastion | 77. St Michael Cornhill |
| 23. St Sepulchre Holborn | 78. St Peter Cornhill |
| 24. St Bartholomew's Hospital | 79. Merchant Taylors' Hall |
| 25. St Bartholomew the Great | 80. Austin Friars |
| 26. St Anne and St Agnes | 81. All Hallows, London Wall |
| 27. St Botolph Aldersgate | 82. St Botolph, Bishopsgate |
| 28. Christ Church, Newgate Street | 83. St Ethelburga |
| 29. Chapter House, St Paul's | 84. St Helen, Bishopsgate |
| 30. St Paul's Cathedral | 85. St Andrew Undershaft |
| 31. Deanery, St Paul's | 86. Ironmongers' Hall |
| 32. St Andrew by the Wardrobe | 87. All Hallows Staining |
| 33. St Benet, Paul's Wharf | 88. St Margaret Pattens |
| 34. Herald's College | 89. St Mary-at-Hill |
| 35. St Mary Somerset | 90. Watermen's Hall |
| 36. St Nicholas Cole Abbey | 91. House in St Mary-at-Hill |
| 37. 21 College Hill | 92. St Dunstan in the East |
| 38. Painter-Stainers' Hall | 93. Bakers' Hall |
| 39. Vintners' Hall | 94. 33 Mark Lane |
| 40. St James Garlickhythe | 95. All Hallows Barking |
| 41. St Mildred, Bread Street | 96. Catherine Court |
| 42. St Mary Aldermary | 97. Tower of London |
| 43. St Mary-le-Bow | 98. St Peter ad Vincula |
| 44. St Vedast, Foster Lane | 99. St Olave, Hart Street |
| 46. Haberdashers' Hall | 100. Crutched Friars |
| 47. St Alban, Wood Street | 101. St Katherine Coleman |
| 48. St Mary Aldermanbury | 102. St Katherine Cree |
| 49. Brewers' Hall | 103. St Botolph, Aldgate |
| 50. Parish Clerks' Hall | 104. Holy Trinity, Minorities |
| 51. Barber-Surgeons' Hall | 105. Southwark Cathedral |
| 52. St Giles Cripplegate | 106. St Augustine and St Faith |
| 53. St Alphage, London Wall | |



SCALE 6 INCHES TO 1 MILE.

Stanfords Geog. Estab. London.

MAP 2.

WEST CENTRAL DISTRICT.

- The Adelphi (26)**, between the Strand and the river. Adelphi Terrace and buildings adjoining. Built by the brothers Adam. 1768-1773.
- Bedford Row (7), Holborn.** Presents a fine series of Georgian houses with carved door heads and panelled rooms.
- British Museum (1), Great Russell Street.** Exhibition galleries. *Open 10-6 in summer months, Sundays 2-6; closing earlier during winter months.* The Elgin marbles from the Parthenon at Athens and other famous Greek sculptures can be studied here. Also a good model of the Parthenon.
- Burlington House, Piccadilly (34).** Parts of the original house built in the early years of the eighteenth century by the Earl of Burlington are still within the Royal Academy of Arts.
- Carey Street, Chancery Lane (17).** Georgian houses and gateway into New Square, Lincoln's Inn. A fine doorway from this street is in South Kensington Museum.
- Essex Street (19), Strand.** Built *c.* 1685. Seventeenth-century archway to Watergate of Old Essex House at south end of street. Several good doorways *c.* 1700 in this street.
- Featherstone Buildings, High Holborn (5).** A square of Georgian houses with finely carved hoods, dated 1724.
- Gray's Inn (8), Holborn.** The hall (1555-1560) has a fine roof and screen. South square, seventeenth century. Blocks of eighteenth-century buildings.
- Great Ormond Street (4),** from Queen Square to Lamb's Conduit Street. Several beautiful houses, with fine doorways and ironwork, date from the first laying out of the street in the reign of Queen Anne.
- Great Queen Street (24).** Brick buildings with red brick pilasters and fine cornice, erected probably by John Webb, after designs by Inigo Jones. *c.* 1650.
- 34 Haymarket (32).** Good example of Georgian shop front with two bay windows.
- Lamb's Conduit Street (3).** This street runs through a neighbourhood in which Georgian street fronts and doorways are common. The Foundling Hospital, Guildford Street, 1754, is a good example.

Lansdowne House (36), 54 Berkeley Square. The brothers Adam, architects. 1765-67. Many fine interiors. Private residence of Marquis of Lansdowne.

Lincoln's Inn—

- (a) Old buildings (15). The hall (1507). The Tudor gateway (1518). Chapel designed by Inigo Jones (1623).
- (b) New square (16). Formerly Serle's Court, erected 1682, with gateway into Carey Street.
- (c) Stone buildings (10). Designed in 1780.

Lincoln's Inn Fields—

- (a) West side, Newcastle House (13). Late seventeenth century; fine example of this date.
- (b) West side, Lindsay House (12). *c.* 1640. From the designs of Inigo Jones. The remainder of this side follows somewhat the style of the house, although dating for the most part from eighteenth century.
- (c) South side (14). No. 35 has a fine iron staircase, and No. 44 possesses a good stair with painted ceiling; there are other eighteenth-century houses.
- (d) North side, Soane Museum (11). This house is an example of Sir John Soane's design, and contains many objects of architectural interest.

Portman Square (37), between Orchard Street, Oxford Street, and Baker Street. 1764-84. The houses in the square came under the influence of what is known as the "Adam style."

Red Lion Street (6), Holborn. This street, its continuation northwards (Lamb's Conduit Street), and their tributaries, have many Georgian houses.

St Clement Danes (20), Strand. Sir C. Wren, architect. 1680. Steeple added 1719, from designs by James Gibbs. Base of tower partly mediæval.

St George, Bloomsbury (2). Nicholas Hawksmoor, architect. 1731.

St George, Hanover Square (35). John James, architect. 1713-24. Sixteenth-century Flemish glass from Mechlin inserted in east window.

St Giles in the Fields (30), east end of Oxford Street. Henry Flitcroft, architect. 1731-34.

- St James, Piccadilly (33).** Sir C. Wren, architect. 1680-84. Fine red brick and stone design with good tower and spire. Reredos, organ, door cases, font, &c.
- St Martin in the Fields (29).** James Gibbs, architect. 1721-26. Stone church with fine portico and tower.
- St Mary-le-Strand (21).** James Gibbs, architect. 1714-17. Beautiful spire and circular portico.
- St Paul, Covent Garden (25).** Inigo Jones, architect of original church 1631. Rebuilt to same design 1795.
- St Peter's Chapel, Vere Street (38).** James Gibbs, architect. An excellent example of his work in brick. *Keys obtainable.*
- The Savoy Chapel (23).** Chapel of St Mary in the Hospital of the Savoy. Restored by Smirke, 1864.
- Soho Square (31), Oxford Street.** Built 1681. Many fine houses remain, in part, from the building of the square, and from the eighteenth century.
- Somerset House (22), Strand.** 1776-86. Sir William Chambers, architect.
- Staple Inn, Holborn (9).** 1581. Timber street front. Fine hall with oriel, screen, and open timber roof. Armorial glass. Houses round courtyard, seventeenth and eighteenth centuries.
- Strand (28).** One or two old timber buildings with bay windows and cornices remain. Their detail is good; they probably date from the late seventeenth century.
- The Middle Temple (18), Fleet Street.**
- (a) Middle Temple Hall (1571-75). Fine screen, oriels, and double hammer-beam roof.
 - (b) Gatehouse (1684) and cloisters by Sir Christopher Wren. Sixteenth-century houses in Middle Temple Lane.
 - (c) Quadrangles. Fountain and other courts; late seventeenth century.
- York Stairs (27), Buckingham Street, Charing Cross.** Inigo Jones, architect. Nicholas Stone, sculptor. 1626. The stairs and archway to the river from old York House.

MAP 2.

NUMERICAL LIST OF BUILDINGS.

- | | |
|--------------------------------------|-------------------------------|
| 1. British Museum | 20. St Clement Danes |
| 2. St George Bloomsbury | 21. St Mary-le-Strand |
| 3. Lamb's Conduit Street | 22. Somerset House |
| 4. Great Ormond Street | 23. The Savoy Chapel |
| 5. Featherstone Buildings | 24. Great Queen Street |
| 6. Red Lion Street | 25. St Paul, Covent Garden |
| 7. Bedford Row | 26. The Adelphi |
| 8. Gray's Inn | 27. York Stairs |
| 9. Staple Inn | 28. The Strand |
| 10. Stone Buildings, Lincoln's Inn | 29. St Martin in the Fields |
| 11. Soane Muscum | 30. St Giles in the Fields |
| 12. Lindsay House | 31. Soho Square |
| 13. Newcastle House | 32. 34 Haymarket |
| 14. South Side, Lincoln's Inn Fields | 33. St James's, Piccadilly |
| 15. Lincoln's Inn | 34. Burlington House |
| 16. New Square, Lincoln's Inn | 35. St George, Hanover Square |
| 17. Carey Street | 36. Lansdowne House |
| 18. The Middle Temple | 37. Portman Square |
| 19. Essex Street | 38. St Peter, Vere Street |





SCALE 6 INCHES TO 1 MILE

Stantford's Geog' Estab! London

MAP 3.

WESTMINSTER AND LAMBETH.

- The Admiralty (8), Whitehall.** Façade by Thomas Ripley, 1722-26. Stone screen by Robert Adam, one of his best works.
- Ashburnham House (17), Little Dean's Yard.** *c.* 1640. This house was built on the site of the Misericorde, Westminster Abbey, from the designs of Inigo Jones. It is now part of Westminster School.
- Barton and Cowley Streets (19).** Built 1722. These streets have some beautiful Georgian houses with characteristic doors, windows, and wrought ironwork.
- "Blew-Coat" School (24), Buckingham Gate.** 1709. A small brick school building with excellent moulded brick course. Attributed to Sir Christopher Wren.
- Boodle's Club (3), St James's Street.** Built 1765 from designs by Robert Adam. A good example of his work.
- Charles I.'s Statue (6), Charing Cross.** By Le Sueur. The pedestal is an excellent piece of seventeenth-century stonework.
- Chesterfield House (1), Mayfair. South Audley Street.** Isaac Ware, architect, 1748. This house encloses a magnificent staircase with iron balustrade from Canons, the seat of the Duke of Chandos.
- Devonshire House. (2), Piccadilly.** W. Kent, architect, 1735. The town house of the Duke of Devonshire.
- 10 Downing Street (11).** The Prime Minister's House. Houses of the eighteenth century with doorways, fanlights, and ironwork of good design.
- Grey Coat Hospital (23), Tothill Fields.** Founded 1698. Good staircase, panelling, &c., of the period. Considerable additions have been made to the building recently.
- 9 Grosvenor Road (21).** Fine shell hood to doorway. *c.* 1700.
- Harrington House (7), Craig's Court. Charing Cross.** *c.* 1702. Good brick front and doorway. Fine staircase of later date, showing full Georgian character.
- The Horse Guards (9), Whitehall.** Built 1751-53, from designs by William Kent, architect.

Lambeth Palace (22). Town house of the Archbishop of Canterbury.

(a) The Chapel (1244-70) and unrestored crypt.

(b) The Guard Room. Fourteenth century.

(c) The Lollards' Tower (1434-45).

(d) The Gate House (1490).

(e) The Hall (1610, refaced and roofed 1663), now the Library.

A fine example of mediæval domestic architecture. *Apply for permission to view to the Archbishop's Chaplain.*

Marlborough House (5), Pall Mall. Sir C. Wren, architect, 1709-10. Though much altered, remains a good example of red brickwork.

Queen Anne's Gate (13), Westminster. Built c. 1705. Fine series of town houses, with well-carved hoods over the doorways, of a rare design.

St James's Palace (4), St James's Park. 1532. Built by Henry VIII. Brick gatehouse and Chapel Royal (the large window west of the gatehouse) remain. *State apartments not shown to public.*

St John's Church, Smith Square (20). Architect, Thomas Archer, 1716. The square contains some charming Georgian houses.

St Margaret's Church (15), Westminster. Fine Perpendicular church, with nave arcade and clerestory. Magnificent east window of (*temp.* Henry VII.) Flemish glass. Church restored and recased in stone, 1735. *Open to the public.*

Treasury Old Buildings (12), St James's Park. Built from designs by W. Kent, 1733. These and the Horse Guards are some of the best work of the mid eighteenth century.

Westminster Abbey (14). Remains of Edward the Confessor's Church (Norman). Choir, transepts, &c., built by Henry III. Perpendicular nave. The chapter house, cloisters, &c., give a fine idea of Benedictine monastery. Abbot's house and courtyard, typical fourteenth-century English house. Magnificent monuments of all periods. *Open to the public. Chapels free, Mondays and Tuesdays.*

Westminster (Roman Catholic) Cathedral (25). Fine modern Byzantine design, by the late Mr Bentley. Four domes and campanile, marble monolith columns with elaborate capitals. Marble and mosaic decoration still proceeding. *Open to the public.*

Westminster Hall and Cloisters, Houses of Parliament (16). The great hall of the royal palace of Westminster built by William Rufus, but the timber roof by Richard II. Crypt of St Stephen's Chapel by Edward III. Cloisters and oratory, *temp.* Henry VIII. Much restored. *The hall is open to the public when Parliament is not sitting; the remainder on Saturdays and Bank Holidays only.*

Westminster School (18). The buildings are of various dates. The monastic dormitory and other portions of the Abbey form part of it, also Ashburnham House. *Access can generally be obtained.*

Whitehall Palace, Banqueting Hall (10). Built by Inigo Jones (1622), as part of the projected new Palace of Whitehall. Ceiling painted by Rubens. *Admission, 6d. Summer, 11 to 6; winter, 11 to 4.*

MAP 3.

NUMERICAL LIST OF BUILDINGS.

- | | |
|--|---------------------------------------|
| 1. Chesterfield House | 13. Queen Anne's Gate |
| 2. Devonshire House | 14. Westminster Abbey |
| 3. Boodle's Club | 15. St Margaret's Church |
| 4. St James's Palace | 16. Westminster Hall |
| 5. Marlborough House | 17. Ashburnham House |
| 6. Charles I.'s Statue, Charing
Cross | 18. Westminster School |
| 7. Harrington House, Craig's
Court | 19. Barton and Cowley Streets |
| 8. The Admiralty, Whitehall | 20. St John's Church, Smith
Square |
| 9. The Horse Guards | 21. 9 Grosvenor Road |
| 10. Banqueting Hall, Whitehall | 22. Lambeth Palace |
| 11. 10 Downing Street | 23. Grey-Coat Hospital |
| 12. Treasury Old Buildings | 24. "Blew Coat" School |
| | 25. Westminster Cathedral |



SCALE 6 INCHES TO 1 MILE.

MAP 4.

THE WESTERN SUBURBS.

Battersea Old Church (10). Brick church, rebuilt 1777. Interesting sixteenth-century glass preserved here, and a number of monuments.

Chelsea—

Cheyne Walk (13). Eighteenth-century houses. Fine brick fronts, doorways, and iron gates; especially Nos. 4, 5, 6, 15, and 16.

Crosby Hall (11). Built originally at Bishopsgate in 1466 by Sir John Crosby; rebuilt on present site 1910. Oak roof, vault to oriel; north door and fireplace original work. *Apply at No. 3 More's Garden* (University Hall of Residence).

Old Church (12). Fourteenth-century chancel and roof. Tudor chapel of Sir Thomas More. Nave and tower seventeenth century. Very fine monuments. *Open daily 11 to 1 and 3.30 to 5.*

Royal Hospital (14). Sir Christopher Wren, architect. 1682. The whole of the buildings and grounds are worth inspection. Hall, chapel, and colonnade especially fine. *Open to public 10.10 to 12.45 and 1.45 to 7.0.*

Chiswick (6)—

(a) **Tower of Old Parish Church.**

(b) **Chiswick House.** Built by Earl of Burlington, now an asylum. Gateway by Inigo Jones; removed from Beaufort House, Chelsea, in the grounds.

(c) **Hogarth's House.** *c.* 1700.

Fulham (8)—

(a) **Church.** Original fourteenth or fifteenth century tower. Good monuments.

(b) **Palace of the Bishops of London.** Oldest buildings date from time of Henry VII. Hall finished 1595.

Ham House, Petersham (3). Beautiful seventeenth-century house; built *temp.* James I., finished *temp.* Charles II. Fine staircase.

Hampton Court (1). The Tudor palace was partly built by Cardinal Wolsey and completed by Henry VIII. The great hall has a fine hammer-beam roof. Sir Christopher Wren's magnificent rebuilding of the river and garden fronts with fountain court was carried out for William III., and the state rooms are on view. *Open 10 to 6, summer; 10 to 4, winter; Fridays excepted.*

- Holland House (16), Kensington.** John Thorpe, architect. 1607. The magnificent Jacobean town house of the Earls of Ilchester. *Not shown to the public.*
- Kensington Palace (17).** Made a royal residence by William III., for whom Sir Christopher Wren made fine additions which were increased under subsequent reigns. Wren's banqueting house (Orangery) is a beautiful building. *State rooms and Orangery open daily; summer, 10 to 6; winter, 10 to 4.*
- Kew Palace (5).** The old palace, formerly the Dutch house, built in the reign of James I., with Dutch gables and angle chimney stacks. Church 1714. Orangery in Kew Gardens, 1761, by Sir William Chambers.
- Kingston (2).** Parish church and several interesting eighteenth-century houses; also Cleave's almshouses (1667), and a fourteenth-century chantry chapel dedicated to St Mary Magdalene.
- Putney Church (7).** Parish church of St Mary retains a fine Perpendicular tower and the chantry chapel of Nicholas West, Bishop of Ely.
- Richmond (4).** There are interesting remains of the palace erected by Henry VII.; also numerous picturesque houses of the time of Queen Anne.
- Sandford Manor House (9).** By Stanley Bridge, King's Road, Chelsea. Seventeenth-century manor house with good staircase, panelling, &c.
- South Kensington Museum (15), Cromwell Road, Kensington.** The Jacobean front of Sir Paul Pindar's house from Bishopsgate is preserved here; also fine panelled rooms from Bromley Palace, Clifford's Inn, Waltham, &c., beside many architectural features from various London houses that have been destroyed. *Free Mondays, Thursdays, and Saturdays, 10-10. Students' days (Tuesdays and Fridays), open 10-6, summer; 10-4, winter. Admission, 1s.*

MAP 4.

NUMERICAL LIST OF BUILDINGS.

- | | |
|-----------------------------|-----------------------------|
| 1. Hampton Court Palace | 9. Sandford Manor House |
| 2. Kingston | 10. Old Church, Battersea |
| 3. Ham House | 11. Crosby Hall |
| 4. Richmond Palace | 12. Old Church, Chelsea |
| 5. Kew Palace | 13. Cheyne Walk, Chelsea |
| 6. Chiswick | 14. Chelsea Hospital |
| 7. Putney Church | 15. South Kensington Museum |
| 8. Fulham Church and Palace | 16. Holland House |
| 17. Kensington Palace | |



SCALE, 1 INCH TO 1 MILE.

Stanfords Geog' Estab's, London.

MAP 5.

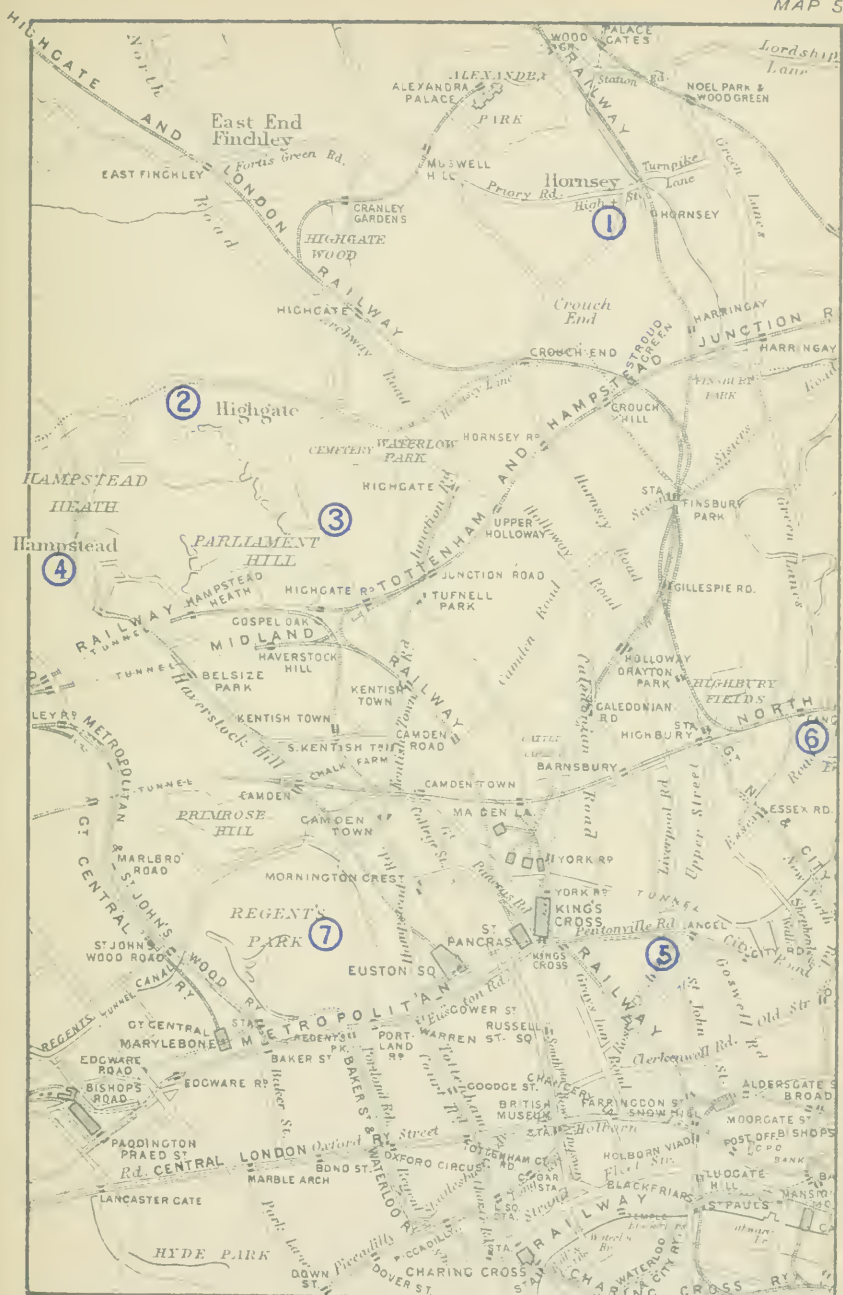
THE NORTHERN SUBURBS.

- Canonbury Tower (6).** Tudor tower remains of the building of William Bolton, Prior (1509-32) of St Bartholomew's, Smithfield. Sir John Spencer bought it in 1570, and the panelled rooms and fine plaster ceilings which are to be found in various buildings on the site, date from his occupation and that of his son-in-law, Lord Compton.
- Cromwell House, Highgate (3);** on Highgate Hill, now a convalescent home for children. Supposed to have been built by Oliver Cromwell about 1630 for his son-in-law, General Ireton. Possesses a fine staircase and panelled rooms.
- Fenton House, Hampstead (4).** Called locally the Clock House, a fine example of the period *c.* 1700.
- Hornsey Church (1).** Picturesque tower of old church, *c.* 1500, remains.
- Kenwood (Caenwood), Hampstead (2).** Built by Robert Adam early in George III.'s reign. Seat of the Earl of Mansfield.
- New River Offices, Rosebery Avenue (5).** Fine panelled room, late seventeenth century.
- St Katherine's Chapel, Regent's Park (7).** This building was erected on the destruction in 1825 of St Katherine's Hospital (to build St Katherine's Docks), which was founded by Matilda, Queen of King Stephen. The Hospital church dated from 1340, and some of the tombs, stalls, and other relics are preserved here.

MAP 5.

NUMERICAL LIST OF BUILDINGS.

- | | |
|--------------------------|----------------------|
| 1. Hornsey Old Church | 4. Fenton House |
| 2. Kenwood (Caenwood). | 5. New River Offices |
| 3. Cromwell House | 6. Canonbury Tower |
| 7. St Katherine's Chapel | |



SCALE 1 INCH TO 1 MILE.

Stanford's Geog. Estab. London

MAP 6.

THE EAST END AND SUBURBS.

Barking (6)—

- (a) **Abbey Gateway and Site of Monastery.** The foundations of the famous abbey for Benedictine nuns have recently been opened up by Mr A. W. Clapham. The gateway is said to date from the thirteenth century, but is probably later. Parish church has fine tower.
- (b) **Old Town Hall.** A timber market-hall built by Queen Elizabeth.
- (c) **Eastbury Manor House.** (?1557 or 1572). Fine Tudor or Elizabethan brick manor-house with walled-in garden. Hall, long gallery, newel staircases, and chimney-pieces, all very good.

Blackheath (15). Seventeenth-century summer-house, and eighteenth-century houses on Croom's Hill, and various buildings of similar date round Greenwich Park. For Morden College see below.

Boleyn Castle, Plaistow (4): called also Greenstreet House. Tudor and Elizabethan work.

Charlton (17). Good red brick church, 1630-40. Charlton House is a fine Jacobean building, the seat of Sir Spencer Maryon-Wilson, built 1607-12.

Christ Church, Spitalfields (10). One of the best works of Nicholas Hawksmoor.

Deptford, St Nicholas' Church, and Eighteenth-Century Houses near (12). Church tower dates perhaps from fourteenth century. Church red brick and stone, 1697. Jacobean pulpit. Interesting monuments to seamen.

Dulwich. The Old College (23). Founded by Edward Alleyn the actor in 1619. Dulwich College is of the same foundation, and formerly was on this site. Chapel, Tomb of the Founder, Picture Gallery.

East Ham. St Mary's Church (5). Interesting Norman church with apse and other twelfth-century features. Upper part of tower rebuilt. Fine tombs, and some interesting eighteenth-century monuments in the churchyard. *Open to the public.*

Eltham—

Royal Palace (19). Great hall, stone bridge over moat, &c., of time of Edward IV. Beautiful oak gables and buildings adjoining. Part of the timber buildings of the outer court also remain. *Hall open to the public except on Sundays.*

Eltham Lodge, Golf Club House (20). Built in 1664 by Sir John Shaw. Fine house of the period with grand staircase of carved balustrading.

Greenwich—

Royal Hospital (13). Part of river block *temp.* Charles II. Founded as hospital by William III., 1694. Domes, colonnade, &c., by Wren. *Painted Hall open to the public 10-6, Sundays 2-6. Museum and Chapel open daily except Fridays and Sundays.* Royal Naval School (Queen's House), by Inigo Jones.

Norfolk College (14). Built 1613-17 by Earl of Northampton. Good rooms and staircases. Fine Flemish glass in chapel.

Hackney (1), High Street.

Brooke House. Of Elizabethan date, now an asylum.

Old Church. Mediæval tower only remains.

St John's Institute. Tudor or Elizabethan house, fine panelling.

Lee, Boone's Almshouses (21), High Road. Chapel built in 1683. Attributed to Sir Christopher Wren.

Lewisham. Colfe's Almshouses (22). Built 1664-65. Vicarage, 1693. St Mary's Parish Church. Tower, 1498; Church, 1777.

Mile End Road. Trinity Almshouses (7). Built in 1695. Attributed to Sir Christopher Wren. Almshouses of Corporation of Trinity House. Good chapel. Glass, lead cisterns, statues, &c.

Morden College, Blackheath (16). Built and adorned by Sir John Morden, and designed by Sir Christopher Wren, 1695. Very fine example of Wren's domestic work. *Open to the public except on Sundays.*

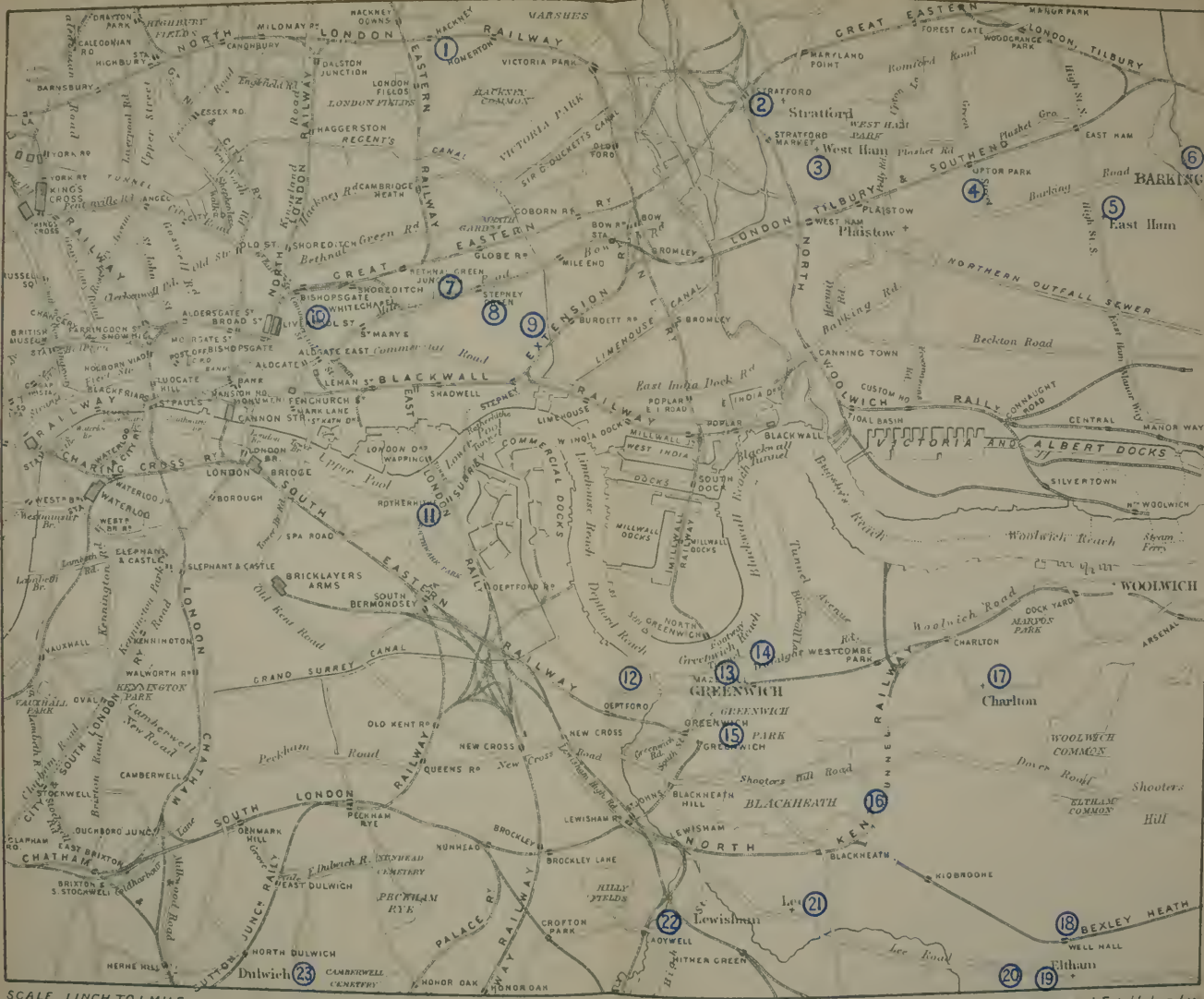
Rotherhithe, St Mary's Church (11), St Mary Church Street. Built 1715; steeple, 1738. Interesting example of eighteenth-century brick church and tower.

- Stepney, St Dunstan's Church (9).** Mainly fifteenth century. Tower, rood-stairs, sedilia, and fine tombs dating from fifteenth to the eighteenth century.
- Stepney Green, formerly Jews' Home (8).** Characteristic house of early eighteenth-century date. Good wrought ironwork.
- Stratford by Bow, Church of St Mary (2).** Part of walls fourteenth century. Main portions and fine tower fifteenth century. Two fonts, one of fifteenth century, the other 1624. Tudor and later monuments.
- Well Hall, near Eltham (18).** Interesting remains of the Tudor home of William Roper (1496-1578), son-in-law to Sir Thomas More. The old moat still exists.
- West Ham Church (3).** Fifteenth century, with modern alterations. Good tower. Several monuments.

MAP 6.

NUMERICAL LIST OF BUILDINGS.

- | | |
|---------------------------------|-------------------------------|
| 1. Hackney | 12. Deptford Church |
| 2. Church of Stratford by Bow | 13. Royal Hospital, Greenwich |
| 3. West Ham Church | 14. Norfolk College |
| 4. Boleyn Castle | 15. Blackheath |
| 5. East Ham Church | 16. Morden College |
| 6. Barking (Abbey, Manor House) | 17. Charlton House and Church |
| 7. Trinity Almshouses | 18. Well Hall, Eltham |
| 8. Stepney Green | 19. Eltham Palace |
| 9. St Dunstan Stepney | 20. Eltham Lodge |
| 10. Christ Church, Spitalfields | 21. Lee |
| 11. Rotherhithe Church | 22. Lewisham |
| | 23. Old College, Dulwich |



SCALE. 1 INCH TO 1 MILE

Stanfords Geog' Estab' London

MAP 7.

CROYDON AND THE SOUTHERN SUBURBS.

Beckenham (4). The churchyard of the Parish Church possesses the rare feature of an original lych-gate. Also interesting eighteenth-century tomb slabs.

Bromley (5), Bromley College. 1666. A fine quadrangular building, with good stone gateway and wrought-iron gates. The Parish Church is an interesting building of partly fifteenth-century date.

Croydon—

Friends' House (3), Friends' Road. A fine Georgian house (in private occupation). **Wrencote, High Street.** is another good house, attributed to Sir Christopher Wren.

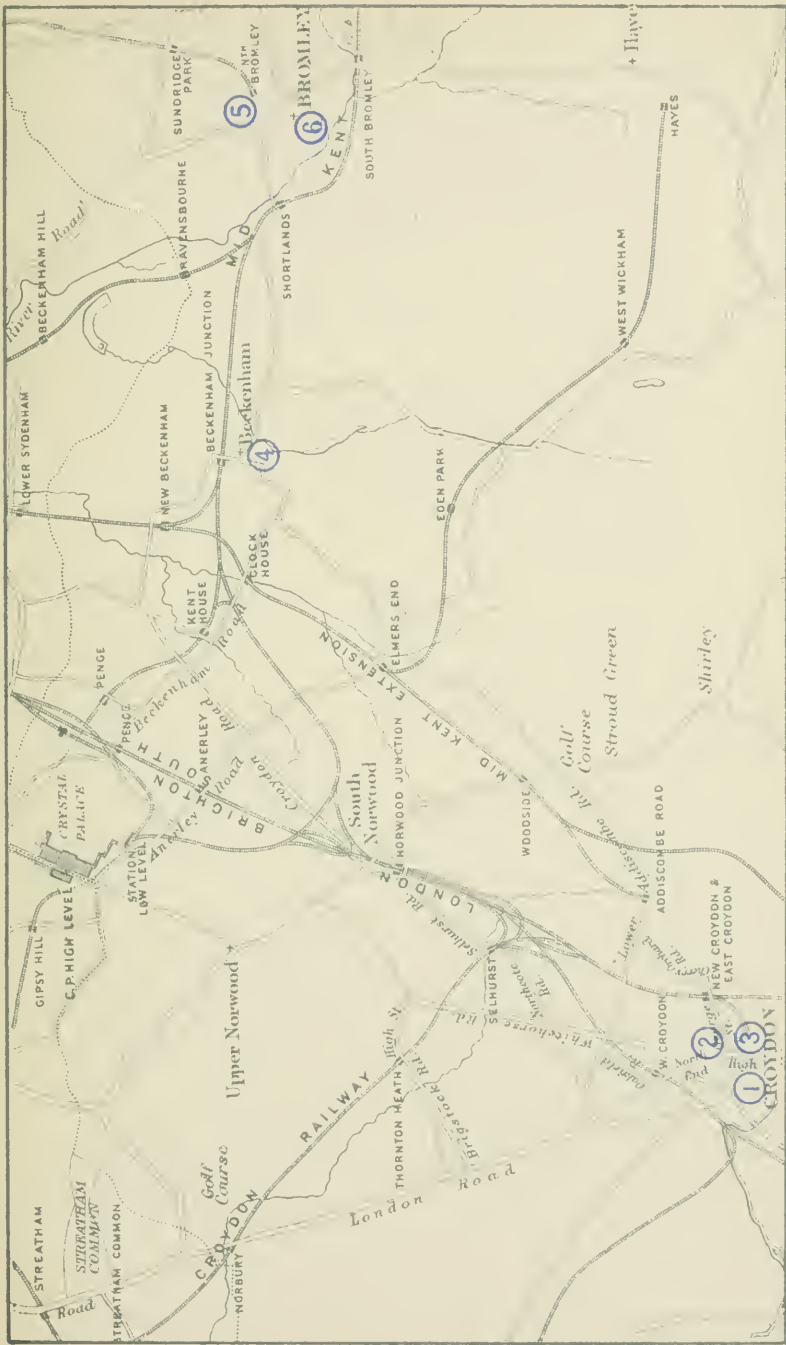
Palace of the Archbishop of Canterbury (1), near the Parish Church. Fine hall (fifteenth century), chapel (sixteenth century), and other rooms of Tudor and later date. *It is used as a school, but permission to view will be given on application by letter to the Sister-in-Charge.*

Whitgift Hospital (2). Built 1597 by John Whitgift, Archbishop of Canterbury. Fine suite of panelled rooms and chapel. *Open to the public on application to the warden at the hospital.*

MAP 7.

NUMERICAL LIST OF BUILDINGS.

- | | |
|----------------------|----------------------------|
| 1. Croydon Palace | 3. Friends' House, Croydon |
| 2. Whitgift Hospital | 4. Beckenham |
| 5. Bromley College | |



SCALE, 1 INCH TO 1 MILE.

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NOTE.—Technical terms are printed in *Italics*. Where there is more than one reference, the definition will generally be found on the page given first.

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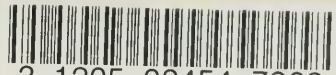
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